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HOW TO WRITE CHINESE

*Containing General Rules for Writing Chinese, and
Particular Directions to Writing the Radicals*

BY

J. DYER BALL, M.R.A.S., ETC.

OF

H.M. CIVIL SERVICE, HONGKONG.

Author of

- "CANTONESE MADE EASY," "THE CANTONESE-MADE-EASY VOCABULARY,"
- "EASY SENTENCES," "THE HAKKA DIALECT WITH A VOCABULARY,"
- "HOW TO SPEAK CANTONESE,"
- "HAKKA MADE EASY,"
- "AN ENGLISH-CANTONESE POCKET VOCABULARY,"
- "HOW TO WRITE THE RADICALS,"
- &c., &c., &c.

2nd Edition.



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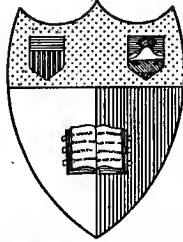
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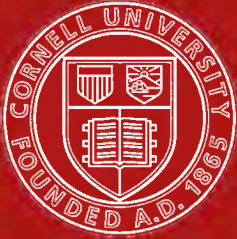
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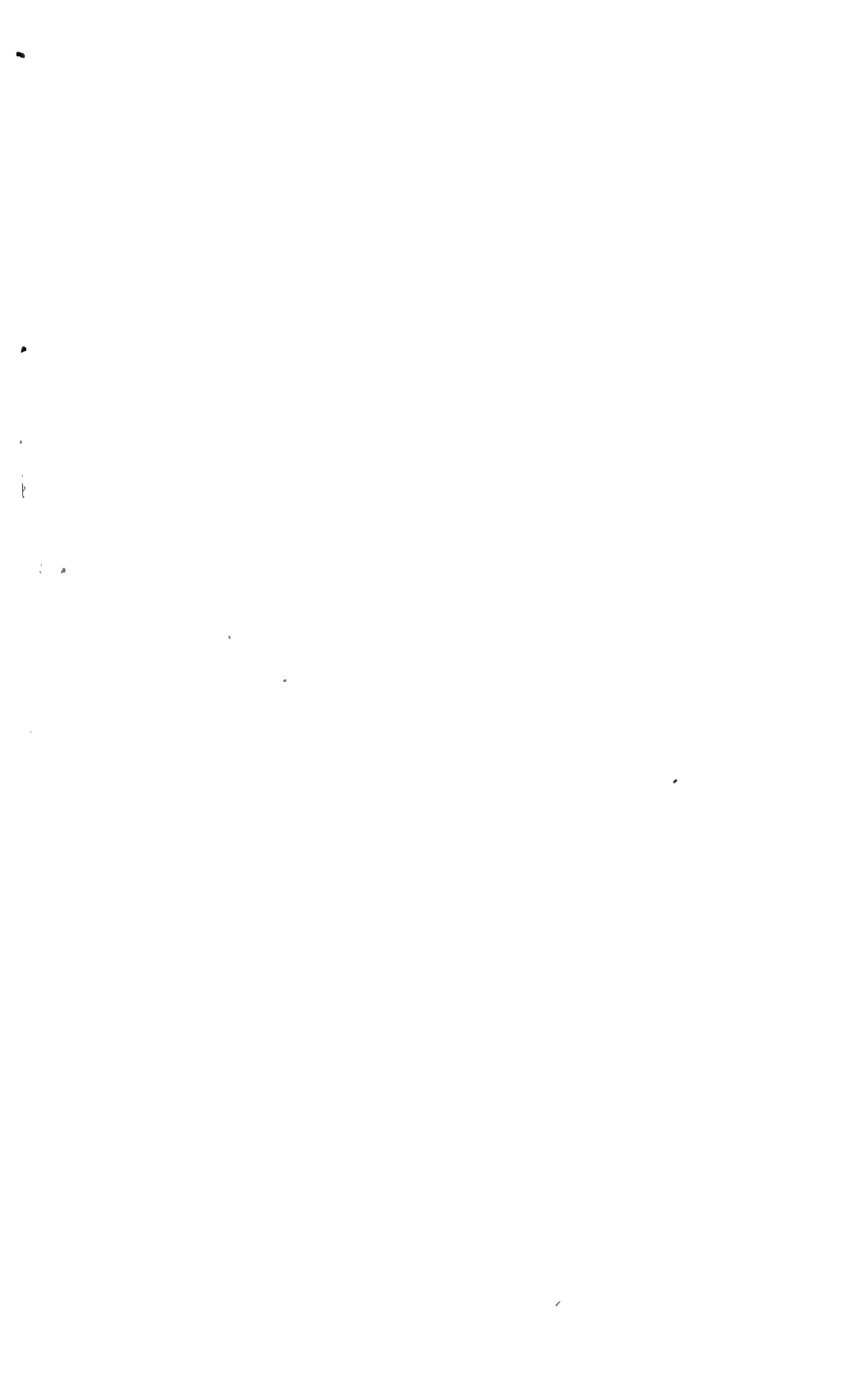


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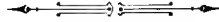


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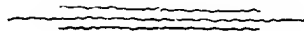
HOW TO WRITE CHINESE.

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Preface.



The AUTHOR has prepared this work, believing that a book, giving not only general rules as to writing Chinese, but particular and minute directions how to write each character, would be a desideratum for Beginners.

The Chinese attach the greatest importance, not only to neatness of writing (in which is included freedom of style), but also to correctness in the formation of each character.

The AUTHOR remembers that when at school, one of the masters developed a rather singular fancy, viz., that of taking a boy's copy-book, when importuned by the weary and school-tired youngster to write a copy, and writing a line for the pupil with the book upside down, commencing of course at the ends of the words. It is needless to say that this new style of writing was hailed with delight by the boys, who were only too glad to have anything out of the common to break the tedious monotony of long hours in school; but it is questionable whether this feat of backward writing was any aid to the pupil, though the work thus turned out looked neat enough. Many foreigners in trying to write Chinese emulate the feat of this tutor with apparently little idea of the oddity of their performance. Unlike the usher's, however, their writing will not look neat, as the different parts of Chinese words must be written in a proper order. The Beginner is, however, fairly puzzled as to what this proper order is. In writing English, or any other European language, one, of course, commences at the first letter of each word, and when that is finished passes on to the next. But what is to be done with Chinese where the words, or characters, are not formed by a union of different alphabetical letters, and there seem so many points where one may commence? This book is an answer to that question; and the learner will find that there is as much order and method in writing Chinese as in any other language. He will also find that both this order and method are not arbitrary, but are the natural outcome of a desire for facility and speed in writing. He will generally find a good reason for every rule. At the same time, it must be remembered that there are sometimes different ways of writing the same Chinese word, just as there are general rules for arithmetical calculation, and different individuals may use different methods of applying these rules, and work out the sums in different manners. It has been the endeavour in this book to give the best way of writing the Chinese words; but the Learner must remember that there are sometimes other ways of writing them; and not necessarily wrong, because not given in this book.

It is perhaps, somewhat questionable whether the early learning of the Radicals is of much use to the student of Chinese. With all the modern appliances which have so materially facilitated the acquisition of this difficult language, the scholar does not, or at least, need not, make any particular use of the Radicals as Radicals, for some time. It was different in the olden days when alphabetical dictionaries of the different Chinese languages, or dialects, were but few in number.*

Though, however, the Radicals do not now necessarily form the Introduction to the Language, as far as the foreign Learner is concerned, yet they have to be learned at one time or another. The Beginner has often no choice as to the time when he will take them up; for, if he has to pass any examinations, he will generally find them down pretty early in his syllabus. Many of them he is certain to learn very soon, as they are common words in every day use; and many of them are easily enough written. It therefore appeared to the AUTHOR that he would be putting a book of practical utility in the hands of a Beginner, if that book put him (the Beginner) in the way of learning easily how to write these 214 words, or parts of words. The body of this First Part of 'How to Write Chinese' is, therefore, devoted to these useful characters. It is preceded by some Introductory General Rules and Directions as to the caligraphic formation of Chinese characters.

The Introductory Part contains:—First, General Directions as to Writing Chinese; amongst which are minute directions as to the manner of holding the Chinese pen. After this there are descriptions of the different strokes used in writing Chinese. This part is followed by rules as to the combinations of these strokes with each other in the formation of the characters. Examples are given of Chinese words containing them in these different positions and combinations. This heading—Practical Rules for Writing Chinese—has also under it Directions and Rules as to the combination of the different parts of Chinese words. It is preceded by a few General Rules as to what part of the character to commence first. In the body of the book is first given the number of the Radical, then the Radical itself, after which, the pronunciation of the Radical is given in the following languages, or dialects, of China, viz. :—MANDARIN (*Pekingese*), CANTON (*City*), HAKKA (*San-on*), SWATOW, FOOCHOW, AMOY, and HANKOW. The book will, therefore, be of practical use throughout nearly the whole of China. Any other language, or dialect, used by the learner can easily be written in if necessary.

The orthography used for the Mandarin is Sir Thomas Wade's; for the Cantonese, the AUTHOR's, being nearly the same as that used by Dr. Williams (Sir William Jones's system); for the SWATOW, Miss Field's system, with the *c* turned into *ts*; for the HAKKA, that employed by the German missionaries to the HAKKAS, with very slight

* The modern student can have but a poor conception of the herculean labours that men like Morrison, Medhurst, and the pioneer linguists had to undertake in order to acquire their knowledge of the language, so assisted is the present-day student by dictionaries and hand-books of one sort and another, each author vying with the other in attempting to simplify the labours of the tyro, and endeavouring to discover, if possible, a royal road to learning.

modifications, in favour of Sir William Jones's System ; for the FOOCHOW, that adopted in Maclay and Baldwin's Dictionary, being essentially that known as Sir William Jones's system ; for the AMOY, that employed by the missionaries there, with some slight modifications, bringing it more in unison with Sir William Jones's system ; for the HANKOW, either Sir Thomas Wade's or Sir William Jones's.

After the pronunciations in these different languages, or dialects, the meaning is given in English, followed by the Order of Writing, in which the word is dissected into its constituent elements. At first, only single strokes are used to represent the constituent elements of the different characters ; but towards the middle or end of the book the Learner will find that in many cases, when practicable, and when the later Radicals are formed of Radicals that have come under notice, the character then is simply resolved into the different Radicals which compose it. It must be remembered though, that this book is not meant as a guide to etymology ; it is simply a guide to writing Chinese. Where, therefore, a character is composed of several elementary or simpler parts which are written in this combined form exactly as certain characters already come across in the earlier part of the book are written, these latter are then given either as combining together to form the more complex character or as an example of its formation : it must not be always inferred that the complex character is necessarily composed of these simpler ones. Some of its elements simply resemble them.

This is, as far as the AUTHOR is aware, the first time that the resolving of the characters into their component parts has been carried out so fully*, though both Premare and Williams have both more than hinted at the utility of such a method being used, or at all events such a constitution of the characters being kept in the mind's eye when studying Chinese.

After some months or years of study the student in Chinese gradually becomes aware of the elements, the combining of which together form the moderately difficult and complex Chinese characters. When he gradually sees how different parts of a character are reproduced here and there in many other Chinese words, he seems to acquire a new insight into the language, and a corresponding simplification of it takes place in his eyes, as he realizes that each new word to be remembered is probably built up by the combination in different degrees of simplicity and complexity, as well as by the combination in different positions, of words, or parts of

* Dr. W. A. P. MARTIN of Peking, uses it to a great extent in one of his books :—'The Analytical Reader. A Short Method for Learning to Read and Write Chinese, by Reverend W. A. P. MARTIN, D.D., of the American Presbyterian Mission, Shanghai, Presbyterian Press. Published by the Mission, 1863.' It is also used to a considerable extent in an admirable little work, prepared for the use of Junior Members of the China Inland Mission—a marvel of cheapness as such books go—and entitled 'An Analytical Vocabulary of the Mandarin Dialect for the use of Beginners. Containing with the Radicals, 1,170 characters ; being those found in the Mandarin version of John's gospel. Shanghai.—China Inland Mission, 1887. Price One Dollar.'

A few examples are given of the division of the characters into their component parts in Gabelentz's large work on Chinese grammar :—'Chinesische Grammatik mit Ausschluss des niederen Stiles und der heutigen Umgangssprache von Georg von der Gabelentz mit drei Schrifttafeln, Leipzig, T. O. Weigel, 1881.'

words, which he already knows. Each new character to be fixed in the memory is not now, therefore, an arbitrary sign, appealing in no way to his mnemonic instincts and requiring a great effort of mind to appropriate; but, by carefully inspecting each new word, he finds the knowledge he has formerly acquired is to be used as an advantage ground for future acquisitions; and by first remembering the different parts of the word, as he would remember the letters entering into the composition of a word belonging to an alphabetical language; and secondly, remembering the order in which they appear, as he would remember the order of the letters in an English word, he finds that the word is learnt, and far more easily remembered in the future than it would be were he still to continue to endeavour to grasp the whole word at once by a sheer effort of memory, as in his first attempts at learning Chinese.

This being the case, it will follow, as a matter of course, that this part of the book will assist the Learner materially, not only in learning to write, but also in learning to remember Chinese words.

After the 'Order of Writing' appears a short paragraph under the heading of 'Directions and Remarks.' Here will be found more explicit directions as to the formation of the different portions of the characters than can be given under the Order of Writing. The Student is also here referred to the other Radicals which are used to write the Radical then under review.

Indexes of the Radicals, according to their pronunciation in Mandarin, in Cantonese, and according to their English meanings are appended—three in all—as well as an Excursus on the 'Practical use of a Chinese Dictionary,' which it is hoped will be of material assistance to the Beginner.

This book does not contain directions for the cursive style of writing, or the grass hand. The first thing which the Beginner has to learn is to form the characters as they are to be met with in books, and as carefully written, just as an English School-boy has to learn writing from text and small text copies; and it is, or should be, a *sine quâ non* that he forms his letters correctly before his hand is allowed to form itself into a style peculiar to himself, which his own idiosyncrasies and the exigencies of time and rapidity of writing develop into a character of its own, differentiated from that of others.

The AUTHOR hopes, should this present venture meet with sufficient encouragement, to issue a SECOND PART, containing directions for writing 800 or more words, or parts of Chinese words.

HONGKONG, *October* 1888.

J. DYER BALL.

PREFACE TO SECOND EDITION.

This book having been out of print for some time and enquiries being made for it, a SECOND EDITION is now prepared, and the opportunity has been taken to correct the few mistakes which occurred in the first edition.

J. DYER BALL.

HONGKONG, *January*, 1905

ON WRITING CHINESE.

Introduction.

I. Though it is impossible for a foreigner to bestow the time on learning to write Chinese that a native takes to the task, still it is well that at least some pains should be taken with the writing of this difficult character. What at first sight appears very difficult, will, however, become easier if there is a set plan to work upon; and when method is applied to the task in hand there then seems a way through the maze that confronts one at first sight.

The Chinese characters it will be seen from the following rules are written in a certain way. This way is often the easiest way in which to write them. At all events, it is the right way; and as it is as easy to learn the right way as the wrong way—often easier—it is as well that the learner should conform to the well established usage and custom in writing Chinese. He will further have the satisfaction of finding that the Chinese respect him the more when he is brought into contract with them when they find that he knows how to write Chinese, and that the characters he makes are not rude uncouth attempts, but approximate in some degree to the form, the size and shape of Chinese when properly written.

The learner will find that the great majority of Chinese characters consist of a number of simpler Chinese characters, combined symmetrically together into a new character. What seemed a difficult task becomes then much simpler when it is seen that what appear very complex characters are only combinations of simpler forms, which are easily written by themselves, and only require some care in combining them, so as not to allow one part to assume a larger proportion of the space, which has been assigned to the whole character, than usage has given to it.

II. As to writing with the Chinese pen, or rather pencil, it is as well that the student of Chinese should learn how to hold the Chinese pen, and how to write with it; but it is not advisable that he should always write with it by any means, as it takes months or years of practice to be able to write well with it. Time is of too much consequence amongst people of the West to waste it in this manner. The English pen or pencil, with which one's hands and fingers are already familiar from years of practice, is a better instrument in the foreigner's hand than the native

pen; and with a little care and practice very good characters can be formed by it. With some little trouble the light and heavy parts of the dots, dashes, lines, and strokes (which form the pot-hooks, &c. of Chinese characters) can easily be learned and remembered; and care should be taken with these, for a character can scarcely be said to be correctly written unless some attention at least is paid to them, to say nothing of the monotonous want of variety which the writing would otherwise assume.

III. The Chinese copy book is very useful; and the learner should make a point of writing one or more pages every day in it. This will give him, if continued for some time, sufficient facility in the use of the Chinese pen on Chinese paper.

The author here alludes to the copy books which the Chinese teacher will make for his pupil by folding a number of pieces of Chinese paper together, forming some thirty or forty of the double pages in use by the Chinese in their books, and then the whole lot is bound together with one or two pieces of Chinese paper rolled up tight, thus forming substitutes for strings.

There are numbers of copies (text, half-text, and small hand) to be bought in the Chinese shops. One of these copies is then inserted between the first double page, after which the learner proceeds to carefully trace with his Chinese pen the characters on the blank pages of the manuscript copy book, and as soon as each double page is filled up the copy slip is transferred to the next blank double page.

The reader will find some of these copies at the end of this book.

Constant practice of this sort is very useful at first, and should not be given up till the student feels that he possesses considerable ease and fluency in forming the characters.

The teacher should watch closely at first, and afterwards with each new copy should see that the Beginner writes the different parts of the character in their proper sequence, and that the light and heavy pressures of the pen are put at the proper places. After once getting into the way of it, though, much of this writing can be done without the teacher being present; but each page written should be submitted to his inspection, and by the red marks of unqualified, or qualified approval, which he gives, the student will be able to judge of his own progress. The teacher makes on the right hand side of the character half-way up a round circle in red ink when the character is well written; when it is only pretty good, he makes an irregular triangle in the same way and position; and a badly written character is signalled by a dot in red ink. It need scarcely be said, that of course the student should revert to his days of boyhood when at school, and try and form the strokes and dashes and lines of the Chinese character with as much care as he laboured over his pot-hooks, or at least with as much care as he should have bestowed on them then.

IV. At the same time that this is going on, it is well that the student should not confine himself simply to the tracing of the character, but, with his English pen or pencil in hand, he should learn to write a few Radicals each day.

The Radicals enter largely into the composition of the Chinese character; and, even if he does not require to pass any examination in them, as many do, he will eventually find that the time thus spent has not been wasted.

If he has the time at his disposal to do so, he will also find it of great assistance to make a point of learning to write what he reads, or at all events the new words he comes across in his reading. Writing the character impresses it on his memory, and he can recall it at a future time, or recognize it when seen again much more readily. In fact, the best plan is to fix it firmly in one's memory by repeatedly writing it—say some scores of times, or even oftener if necessary. In short, reading and writing should go hand in hand; and the progress, though slow at first, will be all the more sure and rapid afterwards.

V. In Chinese writing, the columns—as in printing—begin at the top of the page at the right hand side, and run in a straight perpendicular line down to the bottom. In writing Chinese, care should be taken that the columns are straight, as otherwise it might be considered that the writer was an illiterate person; as only such write in that manner in China. Ruled lines, or rather columns, can be purchased in the Chinese shops for ensuring straightness in writing. Ruled squares can also be bought; so that each character shall be equidistant from the next. Ruled paper for writing on can also be purchased. It will, therefore, be seen that not only must care be taken in writing that the lines or columns of writing are straight and each column equidistant from the neighbouring lines, but also equal care must be taken that each word is the same distance from the next.

VI. It must be supposed that each character occupies the same amount of paper surface. Consequently in simple characters of only a few strokes extend these strokes, as far as is compatible with the formation of the character, to cover to some extent this supposed space; and in complex characters formed of an aggregate of smaller ones, make the component parts smaller, so as to fit together as far as possible into the same amount of space as the simpler characters are supposed to cover.

✓ VII. Avoid all stiffness in writing.

✓ VIII. Symmetry and proportion are everything in writing Chinese.

IX. In printing, the Chinese characters are square and the cross lines straight; but in writing, the strokes which would be horizontal in printing, slope slightly upwards to the right. The Beginner need not trouble much at first about this slant to the characters. He will gradually get into it when he is familiar with the characters, and much Chinese writing passes under his eye.

X. Inspect every character that has to be written, and resolve it into its constituent elements; in a simple character, strokes, lines, and dashes; and in a complex

one, the simple characters, or parts of characters of which it is formed. Having once done this there remains nothing to do but to proceed to write these different parts, the one after the other, in their proper order ; making due allowance for expanding or compressing them, as the exigencies of the case may require.

XI. Do not attempt to write Chinese rapidly—at all events at first. Let the Beginner's motto be *slow and sure*. It is soon enough to wait until well familiar with the forms of the characters before attempting to use some of the abbreviations which the Chinese employ in writing rapidly. As to the 'grass character,' it is very doubtful if many foreigners can ever attain to the dexterity necessary to throw off its rapid and often elegant spider-like crawlings.

XII. The paper being thin, the printing or writing is only on one side of it. In books two pages are doubled together, and the folded edge forms the outer edge of the book ; the loose edges (not the folded side, but the other) are bound together, and form the back of the book. In manuscripts there are not, as a rule, separate pages, though sometimes the manuscript is written in pages, and bound together in pamphlet-form in the same way as a Chinese book ; but generally the manuscript is continued on, and, if the paper is not long enough, another piece is pasted to it and this is continued *ad infinitum*. Chinese documents are thus sometimes some yards in length. More especially is this the case with long detailed business accounts presented by one party to another.

XIII. The pen, pencil, or brush—as it might be more properly termed—consists of a small cylinder of bamboo about the size of an ordinary lead pencil. At one end is inserted a small bunch of hairs tapering to a fine point, having again the shape of a neatly sharpened lead pencil. The hairs are the hairs of the sable, the fox, the deer, the cat, the wolf, or the rabbit. The hairs which reach to the very point being of a finer quality and different kind to those shorter ones which surround it. The former often being white rabbits' hair, while the others may be composed of hemp or other materials. A small tube of bamboo, rather larger than the diameter of the pen handle itself, is used as a sheath for protecting the brush part of the pen when not in use. Instead of wiping his pen, a Chinese deliberately wets it with water and carefully inserts it in this protecting tube, which is about half the length of the pen handle.

Only the brush portion of the pen, and just sufficient of the handle to hold it in firmly, is thus pushed into this tube. Sometimes a hollow elongated cone of brass is used for the same purpose instead of the bamboo tube. Pen-rests of brass and earthenware are also used for sticking the pens in when not in use. These articles being made so as to contain water to keep the pens in good order.

At the other end of the pen-holder, as we might call it, are generally found a few characters cut into the bamboo, and coloured vermilion, or blue, or green ; sometimes a little placard is pasted on instead. These characters consist of the name

of the pen and of the shop at which it is sold, and are very fanciful in their character. As for instance :—雙料烏龍水 ‘Superior Quality Dark Dragon Water.’ This pen having the curious shop name of 高飛, which one is tempted to render as ‘The High Flyer.’

XIV. The pen is to be held in an upright position by the thumb and three fingers. The fore-arm is laid on the table* with the hand in front of the right side of the body. The hand firmly resting on the spot opposite the root of the thumb† is raised upright and half closed alongside of it, but without the body of the hand touching the pen. The pen thus rests in the second joint of the middle finger, the hand forming a hollow ; the respective fingers, as stated above, circling round more or less, according to whether the pen is outside or inside of them, while the thumb points away, and in an upward direction from the palm.

2. Perhaps the easiest way for the Beginner to take up his pen at first would be to half close his hand, and lay it on the table with the thumb lying on the middle finger ; next lift the thumb up from the finger, and, suspended free and separate from the fingers, open the first pair of fingers (the index and middle) a little, and curl the next pair (ring and little) nearer the palm. The fingers are then in the right position to grasp the pen, which may be placed between them by the left hand.

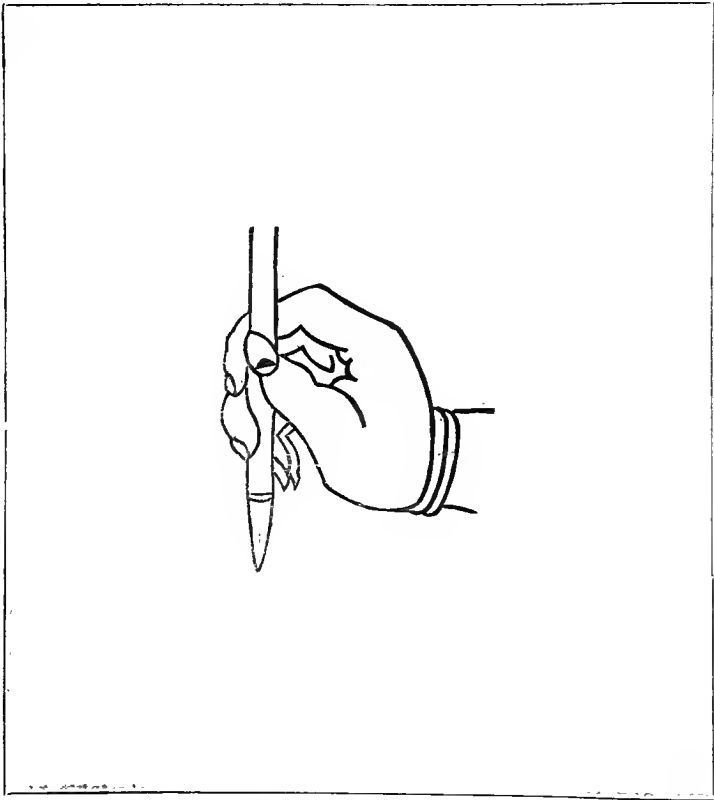
3. Another way to get into the right position is first to grasp the pen, as in English writing (that is to say, if the reader holds the pen correctly in writing English, which so few people do), then draw the fingers towards the palm of the hand, thus raising the pen into a perfectly upright position. Let the fore and middle fingers slip round the pen into the position described in No. 1, while the ring finger supports the pen as already described (No. 1), and the little finger falls into the position beside it. The thumb, which has not been moved, except to be more curved, now forms a right angle, and is in an uncomfortable position. To ease it from this awkward position, and to put it into the right one, slide the point of the thumb up the penholder for an inch or two, and let it press the holder at about half an inch from the point (of the thumb), and all the fingers as well as the thumb ought now to be in an easy position. In as easy a position, in fact, as an English penholder is when held right ; and the fingers should be as free to move as when writing English. It is, however, the fingers only that are

*The author is aware that this is not in theory the proper thing to do, but the foreigner will find it much easier to keep his arm on the table, as he has been accustomed to in writing his own language, and he will find that the majority of Chinese do the same.

† The hand may be rested on the table, or not ; at least, both methods are in use by the Chinese. See last note, however. The foreigner will probably find, unless he has already attained considerable flexibility in the use of a brush for painting, that it will be easier for him to rest his hand on the table as stated above in the text.

free to move, not the thumb, as in writing English; for the thumb keeps perfectly still.

The following woodcut taken from Dr. William's 'Easy Lessons in Chinese'* will, with the instructions given above, aid the Learner in acquiring the correct method of holding the pen.



The Strokes used in Writing Chinese.

The Chinese word for 'eternal' is considered as containing all the simple strokes required in writing Chinese.

* 'Easy Lessons in Chinese or Progressive Exercises to facilitate the study of that Language, especially adapted to the Canton Dialect, by S. Wells Williams, L.L.D., Macao, printed at the Office of the Chinese Repository, 1842.'

The following out of it with the 'names and the modes of writing them' are here given from the 'Chinese Chrestomathy.'



The dot , 側, or 點.

1. 'This is made by a slant of the pencil, which moving (first) towards the right, is then turned round towards the left. It has eighteen forms * * * which, form some real or imaginary resemblance to certain objects, are called by their names. Thus: "pearl-drop," "plum-seed," "almond-seed," "goat's horns," "cock's crest." These names, often very fanciful, are given to assist the memory. They are found in most of the Chinese copy-books, and ought to be carefully examined by every one who desires to write the character correctly with ease and elegance.' 'Avoid the ox-head shape.'

* 'A Chinese Chrestomathy in the Canton Dialect, by E. C. Bridgman, Macao, S. Wells Williams, 1841.'

A horizontal line 一, 勒, or 畫

2. 'This bit, or curb, 革, is commonly called 橫, a horizontal line.' It 'is made by a leap of the pencil, which stopping short on a point, is drawn off to the left.' 勒 'The pencil, being placed down carefully on the left, is carried rapidly off to the right, where it is brought to a dead halt, thence recoiling towards the left. The ends of the line are compared to a man's shoulders, and ought, for the sake of beauty, to be erect and square, and not bent down or drooping.' 'It has six forms.'

A perpendicular line 丨, 努, or 豎, or 直.

3. 'Here the pencil must not be held perfectly erect, for then the stroke will lack body.' 'Among the twelve forms assumed by this line, there are two or three which exhibit a crooked or deflected shape; one is called a "crooked rule" and another a "golden city."' 'Avoid the wasp-like waist.'

A hook 丿, 趯, or 鉤.

4. 'The pencil brought down is made to diverge a little, and raised upwards with a jerk.' 'In most of the forms' (of which it has fourteen) 'the hook is turned to the left; in a few instances it takes the opposite direction. The shaft also takes a variety of forms: "new moon," "flying goose," "swimming goose," "dragon's tail," are some of the names of these forms.' 'Avoid a resemblance to a crane's knees.'

A spike ㄅ, 策, or 勾.

5. 'This resembles a part of a broken line with the point thrown upwards. It has six forms.' 'In one form it resembles the hook.' 'Avoid the shape of a nail's head.'

A sweep , 掠, or 撇.

6. 'The best form of this is made by turning the pencil's point off to the left with a heavy stroke. It has eight forms. Avoid the shape of a rat's tail.'

A stroke , 琢, or 拂.

7. 'This is made by a sudden jerk of the pencil, and should be short and slender. It has twelve forms. Avoid the shape of a broken splinter.'

A dash , 磔, or 捺.

8. 'Here the pencil delicately rises, and then spreads off with a full stroke. It has six forms. Avoid the shape of a broom.' "Golden knife," "crying duck," "frightened snake," "roaming fish," "playing fish," and "double eyes," 'are the names of its forms.'

General Rules.

—♦—

I. In characters whose composition is such as to naturally divide into different horizontal sections, begin at the top, as in 書.

II. In characters whose composition is such as to naturally divide into different vertical sections, begin at left hand side, as in 朝.

Exception.—In characters in which the middle consists of a perpendicular and the two sides depend upon this perpendicular—the perpendicular being the main part of the character, or forming its back bone as it were, then the perpendicular is first written, as in 小, 水, 止. See Rule IX.

Note 中 does not come under this rule, nor do any characters where the perpendicular is struck through the middle of other parts. See Rule VIII.

III. In other characters which may not appear to come under these descriptions, begin either at the top or left-hand side, according to the character of the word.

IV. Write the base line of any character, having such as a base, last of all ; as in 止.

V. Any character having a horizontal line at the top, or almost at the top, has that line written first, as in 丁, 工, 車.

Caution.—This rule does not apply to characters of a rectangular form, as 口.

VI. When horizontal lines and perpendiculars cross each other, the former are made first, as in 十, 千, 士.

VII. All characters consisting of a portion enclosed within a square or rectangular figure, have the latter, with the exception of the base line, first formed, then all the interior portions, and finally the base line, as 國.

VIII. Perpendiculars which are stuck through the rest of the character are written last, as 中, 巾, 申.

IX. Perpendiculars which form a back bone as it were to the rest of the character are generally written first, as 水.

X. If they do not hold that position with regard to the whole of the character but only to a portion of it, the last rule holds good generally with regard to them, as far as regards the portion of the character to which they hold such a position, as 永.

Exception 冢.

Practical Rules for Writing Chinese.

RULES CONCERNING LINES.

Cross or Transverse Lines.

I When two or more cross lines of different lengths occur the one above the other, whether in combination with some other lines or alone, care should be taken that the core of each line shall be in a perpendicular straight line, and consequently the over-reaching portions of each longer line will have an equal length from its own centre projecting beyond each shorter line or lines, as 王, 士.

II. The simplest combination of a transverse line with another is when it is used with an upright line alone, or with the upright line and only one or two accessories. In such a case, the transverse or cross line should be long and the upright or perpendicular short, as for example in 十, 上, 下, 士. It will be noticed that in these characters the other parts are so subsidiary that they do not affect the *tout ensemble* of the character to any appreciable degree.

III. When, however, the other parts of the characters attain large proportions, or they are, though small, not so insignificant, owing to repetition, &c., the transverse line shrinks in its proportion to the rest of the character and should be short, while the perpendicular, or the sweep—or the dash, if such occur—should be long, as for example in 才, 斗, 井, 木, 本, 朱, 東; 左, 在, 尨, 尤.

Exceptions.—Characters like the following, where it will readily be seen that the top of the character would be out of proportion with the rest of the character, were the horizontal top stroke made short, as 右, 有.

IV. When the transverse line passes through the centre of a character consisting of at least several other strokes, both above and below it, it should then be well extended both ways. Such a line in such a position has been compared by the Chinese 'to the two ends of a pole, on which a burden is suspended, to be carried on the shoulders of two men,' as for example 喜, 吾, 安, 婁. The following class of words might also come under this rule, as 樂, 莫, 矣, 矢; 卓, 單, 畢.

V. In certain characters the beauty of the shape of the character would be destroyed were the transverse line struck through it made perfectly level. In such characters it should slope up from left to right. The characters in question are characters of the following class, as 七, 也, 乚, 此.

VI. There are, however, other characters in which the horizontal line should not be inclined, for then it would be inelegant, as 且, 云, 去, 且.

VII. In characters in which a part or the whole of the character is of an approximately square form, having four more or less straight lines forming the four sides, the lower horizontal line 'should be a little prolonged,' so as to support the end of the perpendicular one (on the right), as 口, 日, 田, 由.

VIII. 'When there are horizontal lines at the top and bottom' of the character 'the former must be short, the latter long,' as 二, 丕, 亞, 並; 井, 仁, 車, 三.

Caution.—It must be noticed, however, that this rule has no reference to the class of characters referred to in the last rule, as the converse is generally the case with regard to them.

IX. When there are several horizontal lines, the rule is to diversify them, so as 'to prevent stiffness of appearance.' There is, however, a method to be observed in thus diversifying them; for it will not do to write them long and short in any way.

1. When there are two lines, the upper one is to be short, the lower one long (see No. VII. under this heading), as 二, 井, 仁, 天, 示, 云, 去, 武, 元, 走, 土, 耆, 老, 考, 工, 臣, 巨, 行, 徐.

Exceptions.—土; also see caution under last Rule.

2. (a.) When there are three lines alone the middle one is the shortest, the upper one longer and the lowest one longest, as 三, 王.

(b.) This sometimes happens in combination as well, as 氣.

3. When there are four lines, they may be composed of two 土, one on the top of the other, in which case each 土 is made separately with the lines in right proportions, as 佳, 匡.

4. As an example of how diversity may be introduced when there are a number of cross lines, take the Radical 隹. In accordance with Rule No. VIII. under this heading, the top line of all is shorter than the lowest line of all, then immediately below the top line comes a long line, after which, two short lines of about equal length.

X. When horizontal lines are arranged close together, it is necessary that they resemble the carved work of the artist, in order to produce a beautiful character, as 鬪, 鷓, 赫, 鬻.

Perpendicular Lines.

XI. The perpendicular often forms the back bone as it were of the character; it is the central and most conspicuous part of the character in many cases, as 中, 申. The perpendicular includes both the plain form, as well as that with a hook at the end of it.

XII. In characters, in which the perpendicular does not project at the top above the rest of the character, and in which both sides of the character are similar, or nearly so, 'the perpendicular should be drawn perfectly straight through the middle,' as 甲, 平, 干, 午. It will be seen that all symmetry of form would be destroyed were this not done.

XIII. When the transverse line is long, the perpendicular is to be made short, and *vice versâ*, as:—

Short perpendiculars 樂, 築, 十, 上, 土, 土.

Long perpendiculars 木, 本, 朱, 東, 才, 井.

XXIV. Although the lines are in some cases to be made full, yet they must not be made too heavy. The following characters are given by the Chinese as examples in which this error must be guarded against, viz., 止, 山, 公, 土.

XXV. The following characters are also given as examples, in which the opposite error is to be avoided, viz., that of making the lines too slender in characters in which they ought to be somewhat slender, viz., 了, 寸, 卜, 才.

Increasing or Diminishing the Size of the Lines.

XXVI. 'When the character is in two parts, the upper and lower being equally divided, (the lines in) the middle may be a little increased or diminished as the case requires,' as 累, 素.

Arrangement of the Lines in Complex Characters.

XXVII. Should the character be complex and composed of many lines, that is no reason for its component parts being compressed together in any manner so that they all appear; for 'when the lines are numerous and close together, they should be evenly arranged,' as 龜, 鼉, 齋.

XXVIII. Also 'when the lines are accumulated, they must be distinctly written,' as 靈.

On the Dot.

The Single Dot.

I. The dot occurs to a considerable extent in the composition of Chinese characters, either singly, or in twos, or threes, or fours.

II. Directions as to writing a common form of the single dot when alone is given under Radical No. 3, which see.

III. The single dot sometimes ends a line. When a dot ends a line, the line as it were runs into it. The point of the dot in such a case is pointing nearly straight upwards, and the dot itself is almost triangular in shape in many cases, as 瓜, 肉, 系.

IV. This kind of dot occurs very often, if not always, at the end of the line, which is dashed up in a slightly sloping direction from left to right, as 幼, 萬.

V. The same kind of dot occurs at the beginning of straight lines, as 定.

VI. The dot is somewhat lengthened out, and sloping to the left at the bottom of characters, and sometimes in some other positions, as 頁, 食, 系.

VII. There is another form of the dot which is peculiar. It occurs in the middle of the word 心, *heart*, and also, in the written forms, on the left hand side of the word 平, *even*, and twice in the word 並, *also*.

VII. The dot on the left hand side of 火, *fire* is very upright, as well as that on the left hand side of 心, *heart*.

IX. The blending together of the different parts of the word sometimes throws the dot out of its natural position; as, for instance, in the words 灰, 炙 where the dot on the left hand side of 火, *fire* (which forms the lower part of both words) which is upright in its original position, is tilted over more to the right to make room for the upper part of the character.

X. In the majority of other positions and cases, the dot when used singly, takes the form Radical No. 3.

Two Dots.

XI. Two dots together are used as the combination form of the character for *ice* (See Radical No. 15). It occurs in more than twenty words, and is placed at the left hand side, and is the first part of the character that is written. The first, or upper dot, it will be seen is one of the commonest forms of the dot when written alone. For making the second, or lower dot, begin with the making of a dot like the upper. Do not round it off, but while the pen is being pressed on the thick part, fillip the pen up in a slanting upward direction towards the body of the character, gradually thinning the upward stroke by lessening the pressure of the pen and finishing up with a fine point within the upper dot; that is, between the upper dot and the main body of the character.

XII. When two dots occur together they do not always take this form. They are sometimes simply a repetition one of the other, and their position with respect to each other varies according to the shape of the character of which they form a part. For example, in the word 斗, *a peck*, the lower one is a trifle more to the left than the upper, so as to give a proper symmetry to the character. Again, in the word 雨, *rain*, there is no room for them being so placed; consequently the one is placed directly above the other in both sets of two.

XIII. In the word 冬, *winter* the lower one is made larger than the upper one so as to give larger proportions to the lower part of the character where they occur. In reality, though, these two dots in this word are the combination form of *ice*,

mentioned previously in No. XI, but here modified sufficiently to be adapted to their position at the bottom of the character instead of the side, where, if the original shape of the second, or lower, dot was preserved, they would look out of position.

XIV. When two dots are placed one on each side of a perpendicular line of any kind the upper point of each dot in writing turns, respectively towards the upright position of the perpendicular. That is to say, the dot on the right hand side points well towards the perpendicular, while the one on the left hand side is turned up to an upright position. This occurs in writing in characters, such as 小, 亦.

XV. This occurs not only with the perpendicular, but with other forms, as 心.

Note.—Here in the printed form this also occurs, although it does not in the examples given under the last paragraph.

XVI. It also occurs with regard to the two outside dots when three or four dots are in a line at the bottom of a character with nothing on either side of them, as 然, 無. This is done to give a diversified appearance to the character.

Three Dots.

XVII. Three dots generally take one of two positions. They are either in a line horizontally, or in a vertical line.

XVIII. When in a horizontal line, they all point at about the same angle to the left, and are nearly in a straight line; the right hand ones being a trifle higher than each dot on the left hand, as in the written forms of the characters 績, 繼, 纏, 纒. See also last paragraph.

XIX. The other common position is in a vertical line. This is the combination form of 水, *water*, and is commonly called 三點水, *three drops of water*. It generally occurs at the left hand side of a word, though it is sometimes found in the middle of the character. In this position the upper dot is placed a trifle to the right hand side of the upright line in which the other two dots lie. Again, if anything, the top dot is a trifle larger than the middle one. The lower dot is of the same character as the lower dot when two are together to represent *ice*. The point of the lower one must be directed upwards near the end of the top one with which it corresponds.

XX. Three dots also sometimes appear in the following position, viz., one on the left hand side of a perpendicular and two on the right side of it, as 黍. At other times, in writing, some characters have the three dots all on one level.

Four Dots.

XXI. Four dots generally appear in a straight horizontal line. When they occur at the bottom of a character with nothing on either side of them, the two outer ones point inwards, as 然, 無.

XXII. If, however, anything appears at the side of them, or they are themselves in the body of a character, they all, or nearly all of them, have the same inclination towards the left hand, as in the written forms of 鳥, 馬, 焉, 爲.

XXIII. For four dots such as occurs in the character 雨, *rain*, see under two dots, paragraph No. XII.

Rules about the Dash.

I. In such characters as have the sweep and dash placed across each other and attached to a part above, they must be exactly in the middle, as 天, 爨, 文.

II. 'When the dash is freely extended, it is very necessary to contract the head and lengthen the sweep,' as 史, 丈, 尺, 又.

Rules about the Sweep

I. 'When there is a sweep on the left and a perpendicular line on the right, the former should be contracted, and the latter extended downwards,' as 升, 川, 邦.

II. 'When the dash is freely extended, it is very necessary to contract the head and lengthen the sweep,' as 丈, 尺, 又, 史.

III. In such characters as have the sweep and dash placed across each other and attached to a part above, they must be exactly in the middle, as 天, 爨, 文.

IV. 'In giving freedom to the sweep, avoid making it like a rat's tail.' Examples of words in which this mistake should be avoided:—庭, 尹, 底, 居.

V. 'When there are successive sweeps, they must not be made parallel like a set of teeth.' Words coming under this rule:—友, 反, 皮, 及.

VI. 'When there are three sweeps in succession, the head of the lower one must point to the middle of the one immediately above it,' as 修, 須, 形, 參.

Hooks and Hooked Lines.

Hooks at the end of Vertical Lines.

I. In characters in which the bottom is formed of a perpendicular with a hook at the end if it, 'the end of the hook ought to be a little bent down as if intending to hook up something from beneath,' as 芋, 亭, 寧.

II. 'When there is a hook above and one below, the latter should be more prominent than the other,' as 棗, 菱, 哥.

It will be seen from the second example given above that this rule applies also to hooks at the end of other than perpendicular lines.

III. 'Where the hook is repeated, sometimes it should retain the full form, at others it should be suppressed,' as 禁, 林, 森, 懋.

From the examples given, it would appear that it is considered best to put the hook in at the right hand side of the character in preference to the left, and to retain it at the bottom of the character in preference to the top.

The Hook at the end of a horizontal line.

IV. This partakes so much of the nature of a dot, though in reality a hook at the end of a line, that it is apt to be thought a dot.

V. The hook should be well turned in and executed boldly when in this position; for the Chinese say:—'Here the hook in the covering, when made to resemble a bird looking at its breast, is elegant,' as 官, 空. See, however, next Rule.

VI. When one hook hangs downwards, and the other turns upwards, the former should be contracted, and the latter extended, as 冠, 宅, 寇.

The Hook encircling a portion of the character.

VII. Where the hook partially encircles a portion of the character within it (not having a portion of the character without it, as in some examples later on), if that portion is considerable in amount 'the body of the hook should not be either too crooked or too short,' as 葡, 葡, 蜀, 葛.

VIII. If, however, the portion to be partially encircled by it is not considerable in amount, then 'the shape of the hook should not be too straight or too long,' as 勾, 旬, 勺, 勿.

IX. Where the bottom of the character is composed of a number of dots, as four in a line, 'the point of the hook should shoot up towards the middle of the four dots,' as 馬, 焉, 爲, 烏.

Horizontal Hooked Lines.

X. 'When the hooked line is horizontal, there is no danger of its being too much bent,' as 息, 必, 志, 恩.

The Hook turning up with an angle to the right.

XI. A hooked line of this kind at the bottom of a character 'should be well rounded and extended,' as 先, 見, 元, 毛.

XII. When a portion of a character is contained in such a form of the hook, the hook is extended, and compasses the part on its side, as 旭, 魁, 拋, 勉.

XIII. 'When one hook hangs downwards, and the other turns upwards the former should be contracted, and the latter extended,' as 寇, 冠, 宅.

The Bended Hook.

XIV. Where two parts of a character are brought close together 'the bended hook * * * ought to be turned back and contracted,' as 鳩, 輝.

The Hook at the end of a Sloping Line.

XV. Owing to the length of this sloping line that has the hook at the end of it, there is a danger in its being too slender and too much bent. Both of which faults should be avoided. Examples of its use:—或, 武, 幾, 成. See next, however.

XVI. If, however, a horizontal or approximately horizontal line occurs at the top of the sloping line and the character is either wholly or to a large extent encompassed by these lines, than 'the long hooked line * * * ought to be bent and strong,' as 風, 鳳, 飛, 氣.

Parts of a Character.

The Upper and Lower Parts.

I. When the upper part of a character is formed by a combination of Radicals Nos. 3 and 14, then the upper part should cover all the lines below it, as 宇, 宙, 定, 寧.

II. When the lower parts of characters are formed not merely of ends of lines, &c., but of characters which have some considerable shape and size, then 'the lower part should support all the lines above it,' as 孟, 至, 聖, 蓋.

III 'If the upper part of a character requires much space, give it an open appearance,' as 雲, 齊, 普, 皆.

IV. 'If the lower part of a character requires much space, let it be broad,' as 表, 衆, 萬, 禹.

V. 'Characters, having a level top, should have their upper parts even,' as 明, 旣, 師, 野.

VI. When characters have their lower parts composed of a number of ends of lines, &c., they 'should be even at the foot,' as 故, 朝, 辰, 後.

VII. When the upper part of a character is covered over with a sweep and a dash, 'the sweep and dash should be equal,' as 金, 合, 會, 命.

Characters composed of Three Parts.

VIII. When three parts are united one above the other, the upper and the lower, though extended or contracted must be evenly arranged, as 章, 意, 累, 素.

IX. The part in a middle, when surrounded, as in the examples given below, 'ought to have its top rather larger than its bottom,' as 遠, 邊, 逮, 還.

The Sides and Middle.

X. 'When both sides are alike, the right and left should be equal,' as 願, 雖, 顧, 體.

XI. 'When the left side is small, make its top even with the other,' as 吸, 峰, 峻.

XII. 'When the right side is small, make its bottom even with the other,' as 和, 知, 鈿, 細.

XIII. When, however, the left side is as large, if not somewhat larger than the other, then the left side is elevated while the right is depressed, as 部, 幼, 耶, 勅.

XIV. And again, when the right is as large, if not somewhat larger than the other, 'prominence is given to the right, it being extended while the left is contracted,' as 讀, 績, 議.

The two last rules had, perhaps, better not be depended upon entirely.

XV. If the right or left side respectively, being considerably larger than the other side, requires much space, as under the circumstances it (as the case may be) is not required to balance the other side, which is less complicated and smaller, then there is no fear in it (as the case may be) being expanded or extended, as :—

Right side considerably larger, 騰, 謹, 靖, 施.

Left side considerably larger, 敬, 獻, 劉, 斂.

XVI. In characters embracing a part beneath, the right and left sides should correspond to each other, as 琴, 各, 谷, 吝.

The Middle of the Character.

XVII. When a character is formed of three vertical sections placed side by side, 'the middle one should be made perfectly regular,' as 謝, 御, 樹, 術.

XVIII. 'When the character is in two parts, the upper and the lower being equally divided, the (lines in the) middle may be a little increased or diminished, as the case requires,' as 變, 響, 留, 需.

XIX. 'If both the right and left sides require much space, the middle should yield to them,' as 彌, 辨, 衍, 仰.

XX. 'If the middle requires much space let it be enlarged,' as 蕃, 筆, 衝, 擲.

XXI. 'If the upper and lower parts require much space, then the middle must be small,' as 鶯, 驚, 覺, 鸞.

Repetition of Parts

XXII. 'When a character is formed by several repetitions of another, they should be orderly arranged,' as 聶, 品, 轟, 森.

It will be noticed that the upper parts of the above characters are spread out a little to take up more room, while the lower two are made smaller than the upper.

XXIII. 'When a part occurs four times on the outside of a character, the positions must be such as to give the whole a square form,' as 囂, 囂, 器.

XXIV. 'When a part is repeated four times within a character, the repetitions ought to be arranged close together in uniform order,' as 齒, 爾, 齒, 爽.

Many Parts of a Characters.

XXV. 'When many parts are brought together, they must receive, yield to, and blend with, each other in such a manner as to prevent confusion,' as 馨, 繁, 繫, 聲.

XXVI. 'If the parts are very close together, they must be well arranged without being at all blended,' as 繼, 纏, 纒.

HOW TO WRITE CHINESE.

Radicals formed by ONE STROKE of the pen.

1. —

Pronunciations:—Man.—*yi*. Can.—*yat*. Hak.—*yit*. Swa.—*it*; *cek*.
Foo.—*ek*. Amoy.—*it*. Han.—*yi*.

Meaning:—One.

Order of Writing:—[—].

Directions and Remarks:—Commence from the left, exerting at the very first but a slight pressure, increasing this pressure, however, immediately, so as to form a thicker end; then lightening the pressure as soon as this is done, so as to form the centre of the stroke thinner; the centre passed, increase the pressure again, so manipulating the pen as to form a rounded end at last. This is done by pressing the pen down on the paper somewhat, and then suddenly stopping, giving the slightest jerk back, and then lifting the pen off the paper. This will come with practice under the direction of a Chinese teacher; and it is well worth the attempt, as the character is so much improved in appearance to what it would be were no attempt made and a simple dash struck from left to right. 'The Chinese count six forms of this character, and compare the ends of the line to a man's shoulders. They ought, for the sake of beauty, to be erect and square, and not bent down or drooping.' *See* page 12.

2. |

Pronunciations:—Man.—*kun*. Can.—*kw'an*. Hak.—*kwun*. Swa.—*kun*.
Foo.—*kung*. Amoy.—*k'un*. Han.—*kwan*.

Meaning:—Perpendicular.

Order of Writing:—[|].

Directions and Remarks:—The pen is put on the paper, and the pressure increased towards the right a little, so as to form the left top more pointed than the right; the pressure is then somewhat decreased, though not

much, for the stroke must not have a wasp-like waist ; and the pen is finally lifted off the paper, lingering slightly a trifle longer towards the left, so as to make the end of the character a little pointed towards that side. The Chinese direct that the pen ' must not be held perfectly erect, for then the stroke will lack body.' Only used in combination. *See* page 12.

3. 丶

Pronunciations:—Man.—*chu*. Can.—*chü*. Hak.—*tsu*. Swa.—*cu*.
Foo.—*chü*. Amoy.—*chu*. Han.—*chü*.

Meaning:—A point.

Order of Writing:—[丶].

Directions and Remarks:—The point is commenced at the left, the pressure of the hand increased, while the pen is moving down towards the right ; then to form the rounded end the pen is turned round towards the left. Only used in combination. *See* page 11.

4. 丿

Pronunciations:—Man.—*p'ieh*. Can.—*p'it*. Hak.—*pe't*. Swa.—*p'iet*.
Foo.—*p'iek*. Amoy.—*piat*. Han.—*pieh*.

Meaning:—A dash to the left.

Order of Writing:—[丿].

Directions and Remarks:—A heavy stroke towards the left, curving more as it progresses towards the point, and becoming thinner. *See* page 13.

5. 乙

Pronunciations:—Man.—*yi*. Can.—*yit*. Hak.—*yet*. Swa.—*it*.
Foo.—*ek*. Amoy.—*it*. Han.—*yi*.

Meaning:—One ; curved.

Order of Writing:—[乙].

Directions and Remarks:—This is all written without lifting the pen off the paper, beginning at the left hand end of the line at the top. This is a more complicated character than is generally made with one stroke

of the pen, except in rapid writing. The short stroke at the top written from the left commences this character. Then the pen is laid on heavier and the stroke is carried on, being continued to the left in a slanting direction until it is extended nearly as far to the left as the beginning of the short stroke on the top. The pen is then lightened, the direction of the stroke being turned to the right, and is continued in a straight line to the right, the pressure being increased when the corner is turned, until the stroke reaches a little further to the right than the right hand end of the short upper stroke, when the pen is lightly filipped up.

6. J

Pronunciations:—Man.—*chüeh*. Can.—*k'üt*. Hak.—*ket*. Swa.—*k'ist*.
Foo.—*k'wok*. Amoy.—*koat*. Han.—*chueh*.

Meaning:—Hooked; barbed.

Order of Writing:—[J].

Directions and Remarks:—It adds to the elegance of this character, if a little knob is made at the top by pressing down the pen on touching the paper with it. One point of the knob it will be noticed is towards the left hand. This, of course, is caused by the pen first touching the paper a little to the left of the line the stroke is meant to be drawn in. On reaching the end of the stroke (which must be straight) the pen is jerked up to the left hand, forming a fish hook. Only used in combination. See page 12.

Radicals formed by TWO STROKES of the pen.

7. 二

Pronunciations:—Man.—*êrh*. Can.—*yi*. Hak.—*nyj*. Swa.—*ju*.
Foo.—*ne*. Amoy.—*ji*. Han.—*ür*.

Meaning:—Two.

Order of Writing:—[二].

Directions and Remarks:—See No. 1. Two horizontal lines from left to right, the upper one is written first. The formation and manner of writing of each separate part is the same; but notice that the upper line is shorter than the lower, and notice also that the lower line must extend beyond the upper one at both ends about an equal distance.

8. 一

Pronunciations:—Man.—*t'ou*. Can.—*t'au*. Hak.—*t'eu*. Swa.—*t'au*.
 Foo.—*t'eu*. Amoy.—*t'o*. Han.—*t'au*.

Meaning:—Above; a cover.

Order of Writing:—[一].

Directions and Remarks:—First make the dot, then the line from left to right. The dot here is more upright and square in form than in No. 3. It must rest in the exact middle of the line. See Nos. 3 and 1. Only used in combination.

9. 人 亻

Pronunciations:—Man.—*jên*. Can.—*yan*. Hak.—*nyin*. Swa.—*jîn*;
nang. Foo.—*ing*. Amoy.—*jîn*. Hak.—*jên*.

Meaning:—Man.

Order of Writing:—[人 亻].

Directions and Remarks:—In writing, this character is more squat than it is found in books. The first stroke in each form is the same as No. 4; but modified in size for its respective positions; in the second form it being only one half of its original size. The second half of the second form is the same as No. 2. The second form is only used in combination; the first is the common character. In writing both forms begin with the left hand side of the character. Then write the right hand side of the character. As regards the first form of the character the left side may be made a little longer in writing than the other side, though they are both equal in the printed character. In writing, the character is also more spread out than in the printed form, more squat in shape, while the printed one is higher, more upright. Notice that the right hand side takes its start rather more than a third down the left hand side. It commences, at its juncture with the left hand side, lightly, and then swells out and again diminishes and tapers to a point.

10. 亻

Pronunciations:—Man.—*jên*. Can.—*yan*. Hak.—*yin*. Swa.—*jîn*.
 Foo.—*ing*. Amoy.—*jîn*. Hak.—*jên*.

Meaning:—A man walking.

Order of Writing:—[亻].

Directions and Remarks:—See Nos. 4 and 5. Notice that No. 4 is made more upright, and that No. 5 is much modified. The short top stroke

is gone, it is more upright, and the line towards the right, ending in the jerk upwards, is only about half the original length. The left hand side is written first; then the right hand side. The pen with an equal steady stroke forms No. 2 radical; but without lifting it, though lightening it, the stroke, a short stroke, is made to the right and filipped up as in No. 5. Only used in combination.

11. 入

Pronunciations:—Man.—*ju*. Can.—*yap*. Hak.—*nyip*. Swa.—*jip*.
Foo.—*ik*. Amoy.—*jip*. Han.—*yü*.

Meaning:—To enter.

Order of Writing:—[丿 ㇇].

Directions and Remarks:—See No. 4 for the first half of this character. It is, however, not so upright as in No. 4. Then the dash to the right. The second half of the character, which commences about two-thirds up the left stroke, is written as follows:—Begin with the little stroke, rising slightly, for the pen rises delicately and then spreads off downwards towards the right with a full stroke sweeping slightly off towards the end, and thinning the stroke in fact, tapering off as usual. Notice that this character is more squat in writing than in the printed character, and that it spreads out more.

12. 八

Pronunciations:—Man.—*pa*. Can.—*pät*. Hak.—*pät*. Swa.—*poih*.
Foo.—*paik*. Amoy.—*pat*. Han.—*pá*.

Meaning:—Eight.

Order of Writing:—[丿 ㇇].

Directions and Remarks:—This character is somewhat like the last, having the same strokes, but they are separated from each other and are smaller. The first stroke is shorter, and the commencement of the second stroke does not project beyond it, as in No. 11.

13. 冂

Pronunciations:—Man.—*chiung*. Can.—*kwing*. Hak.—*kwen*.
 Swa.—*k'eng*. Foo.—*hing*. Amoy.—*keng*.
 Han.—*chiun*.

Meaning:—A limit.

Order of Writing:—[冂].

Directions and Remarks:—For the first stroke, write No. 2; for the second, a combination of Nos. 1 and 6; taking care, however, not to lift the pen off the paper in turning from No. 1 to No. 6. See page 12. No. 1 is to be written lightly; the two perpendiculars being written more heavily. Only used in combination.

14. 宀

Pronunciations:—Man.—*mi*. Can.—*mik*. Hak.—*met*. Swa.—*mek*.
 Foo.—*mik*. Amoy.—*bek*. Han.—*mi*.

Meaning:—To cover.

Order of Writing:—[宀].

Directions and Remarks:—No. 3 and Nos. 1 and 3 combined. The dot on the left being first written, the point of it pointing in a slanting direction to the right, being more upright than when alone. Next the horizontal line and dot which are made without lifting the pen. This dot at the end of the second part is formed by sweeping the pen round a bit. The second point has also about the same slope as the first. Only used in combination.

15. 冫

Pronunciations:—Man.—*ping*. Can.—*ping*. Hak.—*pen*.
 Swa.—*peng*. Foo.—*ping*. Amoy.—*peng*.
 Han.—*pin*.

Meaning:—Ice; cold.

Order of Writing:—[冫].

Directions and Remarks:—The upper dot first, like No. 3. Then form the second dot, commencing by writing a dot like the upper one (No. 3),

immediately under the upper one; but, when just finishing it, flick the pen slanting upwards, *i.e.*, turn the pen sharply up, then jerking an upward stroke, and narrowing to a point toward the right, pass to the right of the first dot, but taking care that the point does not go up higher than the first dot. Only used in combination.

16. 儿

Pronunciations:—Man.—*chi*. Can.—*kéi*. Hak.—*yi*. Swa.—*ki*.
Foo.—*ki*. Amoy.—*ki*. Han.—*chi*.

Meaning:—A stool; a table.

Order of Writing:—[丿 ㇇].

Directions and Remarks:—This character is very similar to No. 10. The difference being that the second half of it has the little stroke at the top as in No. 5 and that thus the two sides of the character are joined by this short cross line, the cross line and the rest of the character being made without lifting the pen from the paper; otherwise the directions for writing No. 10 apply here as well. Only used in combination.

17. 凵

Pronunciations:—Man.—*k'an*. Can.—*hom*. Hak.—*k'am*.
Swa.—*k'am*. Foo.—*k'ang*. Amoy.—*k'am*.
Han.—*k'an*.

Meaning:—A receptacle.

Order of Writing:—[㇇ 丨].

Directions and Remarks:—The first part consists of a combination of Nos. 2 and 1, made with one stroke of the pen; the second part is No. 2. Take care that the two uprights are symmetrical and a pair; the line at the bottom is somewhat short, and rather thinner than the uprights. Only used in combination.

18. 刀 刂

Pronunciations:—Man.—*tau*. Can.—*tò*. Hak.—*tau*. Swa.—*to*.
Foo.—*tó*. Amoy.—*to*. Han.—*tau*.

Meaning:—A knife.

Order of Writing:—[丿 ㇇; 丨 丨].

Directions and Remarks:—A union of Nos. 1 and 6; and a No. 4. For the second form write a short No. 2 and then No. 6. First the

left hand stroke, then the rest of the character is formed without lifting the pen. The line at the top is lighter than the rest of the character, though a little heavier at its start than further on; then at the turn the pen is pressed heavily on the paper. The second form is only used in combination. The left hand upright is first made, being about two-thirds of the size in No. 2. Then the right hand side (No. 6). The left hand side, it will be noticed, is placed just opposite the middle of the right hand portion of the character.

19. 力

Pronunciations:—Man.—*li*. Can.—*lik*. Hak.—*lit*. Swa.—*lak*.
Foo.—*lik*. Amoy.—*lek*. Han.—*li*.

Meaning:—Strength.

Order of Writing:—[丿 ㇇].

Directions and Remarks:—This is very much like No. 18, the difference being that after writing the first half instead of writing the second half running along at the top of the first half, it is commenced at about a third of its own length, and is written so as to cut through it at about nearly a third of its length from the top, *i.e.*, the left hand of the second portion projects beyond the second stroke, the dash to the left.

20. ㇇

Pronunciations:—Man.—*pao*. Can.—*pau*. Hak.—*pau*. Swa.—*páu*.
Foo.—*pau*. Amoy.—*pau*. Han.—*páu*.

Meaning:—To infold.


Order of Writing:—[㇇ ㇇].

Directions and Remarks:—A very short stroke to the left (No. 4) about half size, the second part to start from a third of its length from the top. The second part is the same as the second part of No. 18, though possibly not so upright. Only used in combination.

21 

Pronunciations:—Man.—*pi*. Can.—*péi*. Hak.—*pi*. Swa.—*pi*.
 Foo.—*pi*. Amoy.—*pi*. Han.—*pi*.

Meaning:—A spoon.


Order of Writing:—[].

Directions and Remarks:—First a short No. 4, about half length; then the second part, without lifting the pen off the paper. This part is very like the second part of No. 10. Only the upright part of it is not so long as in No. 10, and the lower part, it is to be noticed, is more prolonged before the fillip up at the end takes place. Only used in combination.

22 

Pronunciations:—Man.—*fang*. Can.—*fong*. Hak.—*fong*.
 Swa.—*huang*. Amoy.—*hong*. Foo.—*hwong*.
 Han.—*fáng*.

Meaning:—A peck.


Order of Writing:—[].

Directions and Remarks:—The first half is a No. 1; the second half a combination of Nos. 2 and 1. The horizontal line at the top, then the upright and lower line without lifting the pen off the paper. Neither of the lines are to project to the left beyond the upright. The upper line is shorter than the lower by a little.

23 

Pronunciations:—Man.—*hsi*. Can.—*hai*. Hak.—*hi*. Swa.—*hi*.
 Foo.—*hi*. Amoy.—*he*. Han.—*hsi*.

Meaning:—A receptacle.

Order of Writing:—[].

Directions and Remarks:—The horizontal line at the top, No. 1, is first written, and then the bottom part of the character, *i.e.*, the upright and lower line without lifting the pen. This lower part is very much like the second half of No. 22. It will be noticed that No. 23 is not so square in form as No. 22, partly owing to the upright in it being shorter than in No. 22. The top also projects more on the left, *i.e.*, slightly over the lower part than it does in this last Radical, and is longer and the pen is more flowing in its

action in turning from the upright stroke to the lower line when the radical is written by itself as a radical; but when these two radicals are written in combination (the only way they are used except as radicals) with other words, or parts of characters, in order to form new characters, there is no difference in their forms.

24 十

Pronunciations:—Man.—*shih*. Can.—*shap*. Hak.—*ship*.
Swa.—*cap*. Foo.—*sək*. Amoy.—*sip*. Han.—*sz*.

Meaning:—Ten.

Order of Writing:—[一 |].

Directions and Remarks:—Formed of Nos. 1 and 2, which must intersect each other about the middle of the horizontal, and a trifle above the middle of the perpendicular, or upright stroke.

25 卜

Pronunciations:—Man.—*pu*. Can.—*puk*. Hak.—*puk*. Swa.—*p'ok*.
Foo.—*pok*. Amoy.—*polk*. Han.—*p'u*.

Meaning:—To divine.

Order of Writing:—[| 丶].

Directions and Remarks:—Composed of Nos. 2 and 3. Take care to place the dot so as to be opposite the middle of the line. The upright perpendicular should be slender, but not too much so.

26 卩

Pronunciations:—Man.—*chieh*. Can.—*tsit*. Hak.—*tset*. Swa.—*cak*.
Foo.—*chieh*. Amoy.—*chiat*. Han.—*chieh*.

Meaning:—A joint.

Order of Writing:—[丿 |].

Directions and Remarks:—The upper portion of the character which is the first written is begun with No. 1; the pen then turns downwards and forms a contracted No. 6; the lower part or support is a No. 2.

27 凵

Pronunciations:—Man.—*h'an*. Can.—*hon*. Hak.—*hon*. Swa.—*hang*.
Foo.—*hang*. Amoy.—*havu*. Han.—*han*.

Meaning:—To shelter.


Order of Writing:—[— |].

Directions and Remarks:—This Radical is formed of No. 1 and 4.

28 

Pronunciations:—Man.—*ssü*. Can.—*maü*. Hak.—*s*. Swa.—*su*.
 Foo.—*sü*. Amoy.—*bo*. Han.—*sz*.

Meaning:—Evil minded.


Order of Writing:—[].

Directions and Remarks:—The acute angle is first formed as above; then the dot, a No. 3. The acute angle is formed by a union of No. 4 and a line sloping upwards from the left, and ending in a point, which is described as resembling 'a part of a broken line with the point thrown upwards.'

29 

Pronunciations:—Man.—*yu*. Can.—*yau*. Hak.—*yu*. Swa.—*iu*.
 Foo.—*eu*. Amoy.—*iu*. Han.—*yü*.

Meaning:—Again.

Order of Writing:—[].


Directions and Remarks:—The first part of the character is formed of Nos. 1 and 4, No. 1 being rather short; and the second part is about the same as the second part of No. 11. The Chinese say of this and kindred characters, 'when the dash is freely extended, it is very necessary to contract the head and lengthen the sweep.'

Radicals formed with THREE STROKES of the pen.

30 

Pronunciations:—Man.—*k'au*. Can.—*hai*. Hak.—*k'eu*. Swa.—*k'au*.
 Foo.—*k'eu*. Amoy.—*k'o*. Han.—*k'au*.

Meaning:—Mouth.

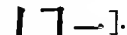
Order of Writing:—[].

Directions and Remarks:—No. 2, then Nos. 1 and 2 then No. 1 again. Note that all the strokes that compose this Radical are about two-thirds of the ordinary length when alone. 'The lower horizontal line here should be a little prolonged so as to support the end of the perpendicular one on the right.'

31 

Pronunciations:—Man.—*wai*. Can.—*wai*. Hak.—*wai*. Swa.—*iu*.
 Foo.—*wi*. Amoy.—*wi*. Han.—*wai*.

Meaning:—To saunter.

Order of Writing:—[].

Directions and Remarks:—The same as the last nearly, but larger and more square.

32 土

Pronunciations:—Man.—*t'u*. Can.—*t'ò*. Hak.—*t'u*. Swa.—*t'o*.
 Foo.—*t'u*. Amoy.—*t'o*. Han.—*t'au*.

Meaning:—Earth.

Order of Writing:—[一 | 一].

Directions and Remarks:—This Radical looks like No. 7 with No. 2 struck through it, and resting on the lower line. It must not, however, be written in that manner, but as above. The Chinese say, 'that although the lines ought to be full in it, yet they must not be too heavy.'

33 士

Pronunciations:—Man.—*shih*. Can.—*sz*. Hak.—*s*. Swa.—*su*.
 Foo.—*sü*. Amoy.—*su*. Han.—*sz*.

Meaning:—A Graduate.

Order of Writing:—[一 | 一].

Directions and Remarks:—This is the reverse of the last as far as length of the two transverse lines are concerned. The Chinese say, 'that in this character the transverse should be short, and the perpendicular long.'

34 攴

Pronunciations:—Man.—*chih*. Can.—*chi*. Hak.—*tsi*. Swa.—*ti*.
 Foo.—*chüing*. Amoy.—*chi*. Han.—*tsz*.

Meaning:—To follow.

Order of Writing:—[丿 ㇇ ㇇].

Directions and Remarks:—The first is a short stroke as in No. 20 ; the second like the first part of No. 29 ; and the third like the second part of No. 9.

35 攴

Pronunciations:—Man.—*ts'wi*. Can.—*shüü*. Hak.—*sui*. Swa.—*sui*.
 Foo.—*soi*. Amoy.—*soe*. Han.—*shwai*.

Meaning:—To saunter.


Order of Writing:—[丿 ㇇ ㇇].

Directions and Remarks:—Somewhat like the last, only the parts are drawn more together, the last stroke beginning a little to the left of the first.

36 夕

Pronunciations:—Man.—*hsi*. Can.—*tsik*. Hak.—*sip*. Swa.—*sek*.
 Foo.—*sik*. Amoy.—*sek*. Han.—*shih*.

Meaning:—Evening.

Order of Writing:—[].

Directions and Remarks:—In the Radical, though there is some similarity to No. 34, the second stroke takes its commencement near the top of the first, and, instead of a dash to the right ending up the character, a dot is placed in the centre of it.

37 大

Pronunciations:—Man.—*ta*. Can.—*tai*. Hak.—*t'ai*. Swa.—*toa*.
 Foo.—*tai*. Amoy.—*tai*. Han.—*tá*.

Meaning:—Great.

Order of Writing:—[].

Directions and Remarks:—This is No 9 with No. 1 struck through the middle of it; but the order of writing the different parts is as above. It should be neatly made; the last part of the character taking its rise where the intersection of the first and second strokes takes place.

38 女

Pronunciations.—Man.—*nü*. Can.—*nöü*. Hak.—*nyi*. Swa.—*nng*.
 Foo.—*nü*. Amoy.—*lu*. Han.—*lü*.

Meaning:—A Girl.

Order of Writing:—[], or better for speed ].

Directions and Remarks:—Try and form this symmetrically. It will be noticed that the transverse line is divided into nearly equal thirds by its supports—the other parts of the character.

39 子

Pronunciations:—Man.—*tzu*. Can.—*tsz*. Hak.—*tsz*. Swa.—*hiaⁿ*.
 Foo.—*chü*. Amoy.—*chu*. Han.—*tsz*.

Meaning:—A son.

Order of Writing:—[㇀ ㇁].

Directions and Remarks:—Notice that the second half of the character is not quite so straight as it would be when written alone. In rounding all corners such as occur in the first part of this character do them neatly. Let them not be merely the end of one line, and the beginning of another, but let the pen rest at the turn and sweep round so as to give some form to it.

40 宀

Pronunciations:—Man.—*mien*. Can.—*min*. Hak.—*men*. Swa.—*mien*.
 Foo.—*miêng*. Amoy.—*bian*. Han.—*mien*.

Meaning:—To cover.

Order of Writing:—[㇂ ㇃].

Directions and Remarks:—Radicals Nos. 3 and 14.

41 寸

Pronunciations:—Man.—*ts'un*. Can.—*ts'ün*. Hak.—*ts'un*.
 Swa.—*chun*. Foo.—*chaung*. Amoy.—*ch'un*.
 Han.—*tsan*.

Meaning:—An inch.

Order of Writing:—[㇄ ㇅].

Directions and Remarks:—Let the intersections of the first and second strokes take place about a third of the way from the right hand end and top of these parts of the Radical respectively. The lines should be slender, but not too much so.

42 小

Pronunciations:—Man.—*hsiao*. Can.—*siú*. Hak.—*syau*. Swa.—*soi*.
 Foo.—*sieu*. Amoy.—*siau*. Han.—*siau*.

Meaning:—Small.

Order of Writing:—[丶 丿 ㇇].

Directions and Remarks:—In the order of writing the last two Radicals there will be noticed an exception to the general rule of writing the left hand side of a character first; but this exception will be found to be made in the interests of convenience and facility in writing; for, having made the upright stroke with the jerk upwards at the end, it is far more convenient to made the dot on the left hand side, that being the one nearest to the jerked up end of the stroke; and so in No. 41, it will be found that time is saved by reserving the last stroke of the pen for the dot, instead of going out of the way to made it at an earlier stage. The Chinese say ‘when the lines are few and open give them breadth.’

43 尢 尨 兀 允 允

Pronunciations:—Man.—*wang*. Can.—*wong*. Hak.—*wong*.
 Swa.—*uang*. Foo.—*wong*. Amoy.—*in*; *ong*.
 Han.—*wáng*.

Meaning:—Crooked.

Order of Writing:—[一 ㇇ ㇇; 一 ㇇ ㇇; 一 ㇇ ㇇; 一 ㇇ ㇇; 一 ㇇ ㇇].

Directions and Remarks:—In the first form Radicals Nos. 1, 4, and 5. The difference between the first and second forms is only in the last stroke, which instead of being a No. 5, is somewhat accommodated to its position. It is the same as the second part of No. 10, but smaller. The third form differs from the second in that the first stroke (No. 1) lies on the top of the other two strokes (the third stroke being made larger in consequence), instead of only resting on the top of one, the third, as in the second form of the character. In the fourth form the last two strokes are the same as in the third form, except that they are shorter. There are really four strokes in this and the next—the fifth form—the first and second strokes in both the fourth and fifth forms consisting of first a very short dash to the left and secondly a point, or dot. The lower part of the fifth form is the same as No. 16, but a little smaller.

44 尸

Pronunciations:—Man.—*shih*. Can.—*shi*. Hak.—*shi*. Swa.—*si*.
 Foo.—*si*. Amoy.—*si*. Han.—*sz*.

Meaning:—A corpse.

Order of Writing:—[㇏] .

Directions and Remarks:—In this Radical the left hand part is written last, as above.

45 屮

Pronunciations:—Man.—*ch'è* Can.—*ch'it*. Hak.—*ts'au*. Swa.—*t'iet*
 Foo.—*t'iek*. Amoy.—*t'iat*. Han.—*ts'eh*.

Meaning:—To Sprout.

Order of Writing:—[㇏] .

Directions and Remarks:—A short No. 2 and No. 1 united; then another short No. 2 ; and last a No. 4 through the middle.

46 山

Pronunciations:—Man.—*shan*. Can.—*shán*. Hak.—*san*. Swa.—*suaⁿ*
 Foo.—*sang*. Amoy.—*san*. Han.—*sán*.

Meaning:—A Mountain.

Order of Writing:—[㇏] .

Directions and Remarks:—A combination of Nos. 2 and 17 modified. No. 2, the perpendicular in the centre, is first made. In writing it is usual for the last stroke to be extended rather further than the other, and the middle is about twice as long as the left hand perpendicular, which last is only about half size. The Chinese say, 'although the lines ought to be full in these, yet they must not be too heavy.'

47 ㄣ ㄥ ㄨ ㄩ

Pronunciations:—Man.—*ch'uan*. Can.—*ch'ün*. Hak.—*ts'on*.
 Swa.—*chwn*. Foo.—*ch'iong*. Amoy.—*ch'oan*.
 Han.—*ts'uan*.

Meaning:—A stream.

Order of Writing:—[ㄣ ㄥ ; ㄨ ; ㄨ ㄩ ; ㄩ] .

Directions and Remarks:—In the first form of the above the strokes are thicker at the beginning and end of each stroke, the pen being laid on heavily ; but it is light in the centre at the bend. They get heavy again at the finish, even more so than at the first. The second and third forms call for no particular remark, but the fourth form is formed of No. 4 (rather upright), and two Nos. 2, the centre one being shorter than the last one. Care should be taken that each stroke of this Radical, whatever shape the stroke takes, is equidistant from its neighbouring stroke or strokes. With regard to the last form, the Chinese rule is :—‘When there is a sweep on the left and a perpendicular line on the right, the former should be contracted and the latter extended downwards.’

48 工

Pronunciations:—Man.—*kung*. Can.—*kung*. Hak.—*kung*.
 Swa.—*kang*. Foo.—*kung*. Amoy.—*kong*.
 Han.—*kung*.

Meaning:—Work.

Order of Writing :—[一 丨 一] .

Directions and Remarks:—This character is formed by a combination of Nos. 1 and 2. The first and second strokes are, however, modified to form a symmetrical character ; the upper line being shorter than the lower, as in Radical No. 11, and the perpendicular in the centre being only about two-thirds or one-half of its length when written alone. The two ends of the lower line should project equally beyond the upper line. The Chinese rule about characters like this is :—‘When the body of the characters is short, the strokes of the pencil must be full.’

49 巳

Pronunciations:—Man.—*chi*. Can.—*kéi*. Hak.—*ki*. Swa.—*ki*.
 Foo.—*ki*. Amoy.—*ki*. Han.—*chi*.

Meaning:—Self.

Order of Writing:—[㇏ ㇏].

Directions and Remarks:—The first portion of this character which is written, is like the second portion of No. 30, with the exception that the second part of this second portion is written much shorter; next follows the second horizontal line. Neither of these horizontal lines are as long, it is to be observed, as the first Radical when written alone. The last part of the character is identical with the second part of No. 21.

50 巾

Pronunciations:—Man.—*chin*. Can.—*kun*. Hak.—*kin*. Swa.—*kun*.
 Foo.—*küing*. Amoy.—*kun*. Han.—*chin*.

Meaning:—A handkerchief.

Order of Writing:—[丨 ㇏] .

Directions and Remarks:—A combination of Nos. 13 and 2. This Radical may be divided into two portions: the upright, which is simply No. 2, and is written last; and the rest of the character, which is written first, and is very like No. 17, turned upside down. This part of it is, however, rather smaller than No. 17. The left hand upright is first made rather more than half the length of No. 2; then the short cross line and its dependent stroke with a little fillip in towards the centre of the character. Both these short uprights should be of the same length and thickness while the cross line is thinner. Then the centre upright is struck through the exact middle of the short cross line, having two-thirds of its length below this line and one-third above. Here the perpendicular line should be tapering like a needle, otherwise the beauty is lost.

51 干

Pronunciations:—Man.—*kan*. Can.—*kon*. Hak.—*kon*. Swa.—*kang*.
Foo.—*kang*. Amoy.—*kan*. Han.—*kán*.

Meaning:—A shield.

Order of Writing:—[一 一 |].

Directions and Remarks:—A combination of Nos. 7 and 1. The perpendicular should start from the centre of the upper cross line, and pass straight through the middle of the lower cross line. Note that the upper of the two horizontal lines is shorter than the lower and in all such cases the lower one should project an equal distance on each side beyond the upper one.

52 纟

Pronunciations:—Man.—*yao*. Can.—*yii*. Hak.—*yau*. Swa.—*io*.
Foo.—*yeu*. Amoy.—*iau*. Han.—*yau*.

Meaning:—A little.

Order of Writing:—[丿 丿 丶].

Directions and Remarks:—This Radical is very like two Nos. 28, only that the first one wants the dot. Also notice that the first must be made rather small so as not to spoil the look of the Radical. It will be noticed that the first part of the character consists of a very short left hand stroke and spike combined in one, and that the second part consists of a full sized left hand stroke and the spike slightly sloping up; the dot being distinct by itself and forming the third part of the character. The second and third parts of this character are identical with No. 28. Note that the dot should point inward.

53 尸

Pronunciations:—Man.—*yen*. Can.—*yim*. Hak.—*yam*. Swa.—*iam*.
Foo.—*ying*. Amoy.—*siam*. Han.—*yen*.

Meaning:—A roof.

Order of Writing:—[丿 一] .

Directions and Remarks:—Composed of Nos. 8 and 4.

54 及

Pronunciations:—Man.—*yin*. Can.—*yan* Hak.—*yin*. Swa.—*in*.
 Foo.—*ing*. Amoy.—*in*. Han.—*yin*.

Meaning:—To go far.

Order of Writing:—[ㄉ ㄨ ㄏ]

Directions and Remarks:—The last stroke is the same as the last stroke of No. 29, and the first two somewhat the same as its first stroke likewise. The first stroke is a very short horizontal line turning into a short heavy dash to the left. The second stroke must be begun a little more to the left of the beginning of the upper horizontal line. The beginning of it consists of a short line, and the pen then turns and forms a No. 4. The last part is like the last part of No. 35, but instead of sloping to the right this part of the character curves to the left.

55 升

Pronunciations:—Man.—*kung*. Can.—*kung*. Hak.—*yin*.
 Swa.—*kiong*. Foo.—*küing*. Amoy.—*kiong*.
 Han.—*kung*.

Meaning:—To raise both hands.

Order of Writing:—[一 丿 丨]

Directions and Remarks:—Composed of Nos. 1, 4, and 2. The second stroke is rather perpendicular. The transverse crosses the two uprights at rather more than half way from the bottom.

56 弋

Pronunciations:—Man.—*yi*. Can.—*yik*. Hak.—*yit*. Swa.—*ek*.
 Foo.—*ik*. Amoy.—*ek*. Han.—*i*.

Meaning:—An arrow.

Order of Writing:—[一 ㇇ 丶]

Directions and Remarks:—Let the second stroke cut through the first nearly at its centre, so as to allow plenty of room for the dot; and let two-thirds of its length be beyond the intersection.

57 弓

Pronunciations:—Man.—*kung*. Can.—*kung*. Hak.—*kyung*.
 Swa.—*keung*. Foo.—*kung*. Amoy.—*kiung*.
 Han.—*kung*.

Meaning:—A bow.

Order of Writing:—[7 - 4].

Directions and Remarks:—The first and second strokes as in the upper part of No. 49. The rest of the character composed of a half length perpendicular and a short hook, all written without lifting the pen off the paper. The bottom end of the right and left hand perpendiculars should project a trifle beyond the respective cross lines above them, and the hook should end about where, if a perpendicular were struck through the middle of the character, this perpendicular would come. Care should be taken to make the different parts proportionate in size.

58 彳 彳 彳

Pronunciations:—Man.—*ch'i*. Can.—*kai*. Hak.—*ki*. Swa.—*ci*.
 Foo.—*kié*. Amoy.—*ki*. Han.—*i*.

Meaning:—A hog's head.

Order of Writing:—[7 - - ; 7 - - ; / 7 - -] .

Directions and Remarks:—The differences between the different forms are easily detected. The lower line must extend out a little towards the right.

59 彡

Pronunciations:—Man.—*shan*. Can.—*shán*. Hak.—*sam*.
 Swa.—*sang*. Foo.—*sang*. Amoy.—*sam*.
 Han.—*sam*.

Meaning:—Long hair, or feathers.

Order of Writing:—[/ / /] .

Directions and Remarks:—Three of No. 4 written one after the other. Used only in combination.

60 彳

Pronunciations:—Man.—*sh'ih*. Can.—*ch'ik*. Hak.—*ts'it*.
 Swa.—*chok*. Foo.—*t'ek*. Amoy.—*ch'ek*.
 Han.—*tsz*.

Meaning:—A short step.

Order of Writing:—[丿 丨].

Directions and Remarks:—Two of No. 4 and one of No. 2. Neither of the first two are to be written full size, however, the second rather longer than the first, while the upright perpendicular, which takes its start at a little to the right of the centre of the second stroke, is only about half size.

Radicals formed by FOUR STROKES of the pen.

61 心 忄 小

Pronunciations:—Man.—*hsin*. Can.—*sam*. Hak.—*sin*.
 Swa.—*sim*. Foo.—*sing*. Amoy.—*sim*.
 Han.—*sin*.

Meaning:—The heart.

Order of Writing:—[丶 丨 丿 丶 ; 丨 丨 丨 ; 丨 丨 丨]

1st. In the first form the left hand dot.

2nd. In the second and third forms the perpendicular, and in the first form the long sweeping stroke from left to right with a fillip at the end of it.

3rd. In the first form the peculiar shaped dot; in the second and third forms the dot to the immediate right of the perpendicular.

4th. In the first form the dot to the right; the second form it will be seen has already been written with three strokes of the pen; but in the third form, the second dot to the right of the perpendicular, is written last.

It will be noticed that the left hand dot points as much towards the right and to the character as its construction will allow, while those to the right point very much to the left; more especially the second dot in the third form.

There is, however, yet another way of writing this Radical in the second and third forms; but the order observed in the Order of Writing is the better way, viz., that in which the perpendicular is first written. Notice principally in this character the different dots and the position in which they lie. Those on each side have their points converging towards the centre of the character, while the one on the top is more like an arrow head, and is formed by first making an ordinary dot and then flicking the pen upwards in the opposite direction.

62 戈

Pronunciations:—Man.—*ko*. Can.—*kwo*. Hak.—*k'o*. Swa.—*k'o*.

Foo.—*k'wo*. Amoy.—*ko*. Han.—*ko*.

Meaning:—A spear.

Order of Writing:—[一 ㇇ 丶].

Directions and Remarks:—A combination of Nos. 56 and 4. The intersection of the first and second strokes are more to the left than in No. 56. It will be noticed that it is very much like No. 56, the only difference in the parts of the character being the left hand stroke, which is inserted before the dot. This stroke does not touch the horizontal line, though very near to it. No. 2 may cut the horizontal line more to the left hand than in the centre, as in No. 56; then the left hand stroke would take its rise nearly midway between the end of the horizontal line and the point of its intersection by No. 2, and it cuts through No. 2 in the centre of its length below No. 1. By paying attention to these little details, the character will be much more symmetrical than it would otherwise be.

63 戶 戶

Pronunciations:—Man.—*hu*. Can.—*vu*. Hak.—*fu*. Swa.—*ho*.
 Foo.—*ho*. Amoy.—*ho*. Han.—*hu*.

Meaning:—A house door.

Order of Writing:—[㇀ ㇁ ㇂ ; ㇃ ㇄ ㇅].

Directions and remarks:—First a short almost horizontal No. 4, after which the middle portion of the character which is written as the top of No. 44 is, and then an almost upright full sized No. 4. In the second form a No. 1. The second and third strokes are the same as in the first form, with the exception of being more elongated than in the first form of the character. Then finally a No. 4.

64 手 才

Pronunciations:—Man.—*shou*. Can.—*shai*. Hak.—*shu*.
 Swa.—*chiu*. Foo.—*ch'iu*. Amoy.—*siu*.
 Han.—*sau*.

Meaning:—A hand.

Order of Writing:—[㇆ ㇇ ㇈ ; ㇉ ㇊ ㇋].

Directions and Remarks:—A nearly horizontal short No. 4 as in the first stroke of No. 63; then a No. 7; then finally, starting from the centre of the top stroke (No. 4), a No. 6 is written. In the second form a No. 1 then No. 4; and finally the spike, which the Chinese describe as resembling a broken line with the point thrown upwards. Preserve proper relative proportions to the different parts of the character.

65 支

Pronunciations:—Man.—*chih*. Can.—*chi*. Hak.—*tsi*. Swa.—*ci*.
 Foo.—*chié*. Amoy.—*chi*. Han.—*tsz*.

Meaning:—A branch.

Order of Writing:—[㇌ ㇍ ㇎].

Directions and remarks:—A small No. 24 on the top of what looks very like a No. 29, except that the last stroke has not the hook at the top of it.

66 支 攴

Pronunciations:—Man.—*p'u*. Can.—*p'ok*. Hak.—*p'ok*. Swa.—*p'ok*.
 Foo.—*p'auk*. Amoy.—*p'ok*. Han.—*po*.

Meaning:—To cane.

Order of Writing—[丨 一 ㇇ ㇏].

Directions and Remarks:—This in its first form is almost similar to the last, No. 65, but the horizontal stroke is only on the right hand side of the perpendicular; and it will be noticed that on this account the Order of Writing is different. The second form is made as follows:—First, a nearly full sized No. 4; next a No. 1, two-thirds of the length it is made when written alone; then another No. 4; and then the stroke from left to right.

67 攴

Pronunciations:—Man.—*wên*. Can.—*man*. Hak.—*wun*. Swa.—*bun*.
 Foo.—*ung*. Amoy.—*bun*. Han.—*wên*.

Meaning:—Literary.

Order of Writing—[丨 一 ㇇ ㇏].

Directions and Remarks:—No. 8 forms the top; the two lower strokes are the same as No. 29, barring the top line. The Chinese say:—'In such characters as have the sweep and dash placed across each other, and attached to a part above, they must be exactly in the middle.'

68 斗

Pronunciations:—Man.—*tau*. Can.—*tau*. Hak.—*téu*. Swa.—*tau*.
 Foo.—*teu*. Amoy.—*to*. Han.—*tau*.

Meaning:—A peck.

Order of Writing—[丶 丶 丨].

Directions and Remarks:—Two Nos. 3, a No. 1, and a No. 2. Notice that the top dot is nearer to the perpendicular than the second and lower dot; that is to say, the lower is written more to the left, so as

to fill up the space a bit between the perpendicular and transverse line, though in composition in the formation of other characters the dots are very often the one above the other. Notice also that the transverse line should slant slightly upwards to the right, and intersect the perpendicular at about one-third of its length from its end. In characters like this the Chinese say:—'The transverse should be short and the perpendicular long.'

69 斤

Pronunciations:—Man.—*chin*. Can.—*kan*. Hak.—*kin*. Swa.—*kun*.
Foo.—*küing*. Amoy.—*kun*. Han.—*wan*.

Meaning:—A catty.

Order of Writing:—[丿 一].

Directions and Remarks:—The first and second strokes as the first and second strokes of No. 63; then a nearly full length No. 1; and then a No. 2, two-thirds of its ordinary length.

70 方

Pronunciations:—Man.—*fong*. Can.—*fong*. Hak.—*fong*. Swa.—*hng*.
Foo.—*hwong*. Amoy.—*hong*. Han.—*fang*.

Meaning:—A square.

Order of Writing:—[一 丿].

Directions and Remarks:—Is formed of a union of No. 8, and what is very much like No. 19, the difference being that the last stroke does not cut through any part of the last but one stroke; that is to say, it must not project to the left of the No. 4 as it does in No. 19. It must also be noticed that the whole lower part is, of course, also rather smaller than when written alone.

71 无 无

Pronunciations:—Man.—*wu*. Can.—*mò*. Hak.—*wú*. Swa.—*bo*.
Foo.—*u*. Amoy.—*bu*. Han.—*wú*.

Meaning:—No.

Order of Writing:—[一 一 丿 ㇇ ; 一 一 丿].

Directions and Remarks:—The first form is composed of Nos. 7 and 4, and the second half of No. 10, but smaller.

72 日

Pronunciations:—Man.—*jih*. Can.—*yat*. Hak.—*nyit*. Swa.—*jit*.
 Foo.—*nik*. Amoy.—*jit*. Han.—*jih*.

Meaning:—The sun.

Order of Writing:—[| 7 —].

Directions and Remarks:—Begin on the left by drawing a very nearly full-sized No. 2 ; then a short (about half-sized) No. 1, and, without lifting the pen, turn and write another No. 2, parallel to the first one, both being the same size ; next the middle stroke ; and, finally, the stroke at the bottom.

73 日

Pronunciations:—Man.—*yüeh*. Can.—*yüt*. Hak.—*yet*. Swa.—*wt*.
 Foo.—*wak*. Amoy.—*oat*. Han.—*yueh*.

Meaning:—To speak.

Order of Writing:—[] 7 —].

Directions and Remarks:—This is written in precisely the same manner as the last, only the whole character is more square in shape than the last, No. 72, which is oblong. However, in writing, the character is not made so square ; notice then that the middle line does not go all the way across, and so does not reach to the right hand perpendicular. The Chinese say:—‘When the body of the character is short the strokes of the pencil must be full.’

74 月

Pronunciations:—Man.—*yüeh*. Can.—*yüt*. Hak.—*nyet*. Swa.—*güeh*.
 Foo.—*ngwok*. Amoy.—*goat*. Han.—*yueh*.

Meaning:—The moon.

Order of Writing:—[) 7 —].

Directions and Remarks:—First a No. 4, the same as the first part of No. 55 ; then a short No. 1, which is the same length as in No. 72, and which is turned without lifting the pen into a full-sized No. 6 ; then the two short cross lines, being each a short No. 1. Both of these last, as in No. 73, do not reach to the No. 6 at the right hand in writing.

75 木

Pronunciations:—Man.—*mu*. Can.—*muk*. Hak.—*muk*. Swa.—*bak*.
 Foo.—*muk*. Amoy.—*bok*. Han.—*mu*; *mung*.

Meaning:—Wood.

Order of Writing:—[一] [八] .

Directions and Remarks:—A nearly full length No. 1; after which a full-sized No. 2; first followed by a No. 4; and then the dash to the right, which latter starts from the point of intersection of the other two strokes. This character is like Nos. 9 and 24 in combination. To allow, however, for the No. 9 coming up to the cross stroke of the No. 24, it is placed higher up. The Chinese directions are as follows:—‘The horizontal line should be short, the perpendicular long, the sweep and dash well extended.’

76 欠

Pronunciations:—Man.—*ch'ien*. Can.—*him*. Hak.—*k'yam*.
 Swa.—*k'iam*. Foo.—*k'iang*. Amoy.—*k'iam*
 Han.—*ch'ien*.

Meaning:—To owe.

Order of Writing:—[丿] [㇇] [㇏] .

Directions and Remarks:—First a short No. 4; then the short No. 1 with the dot at the end of it, without lifting the pen, as in the second part of No. 14; and finally a No. 9 with its point almost touching the top part.

77 止

Pronunciations:—Man.—*chih*. Can.—*chi*. Hak.—*tsi*. Swa.—*ci*.
 Foo.—*chi*. Amoy.—*chi*. Han.—*tsz*.

Meaning:—To stop.

Order of Writing:—[] [一] [㇏] .

Directions and Remarks:—First the upright in the middle, being a No. 2; then the short line to the right, starting from a little higher than the middle of the upright; after which the very short perpendicular on the left; and finally the stroke along the bottom. Although, according to the Chinese:—‘The lines must be full, yet they must not be too heavy.’

78 歹 𠂔

Pronunciations:—Man.—*tai*. Can.—*tái*. Hak.—*tái*. Swa.—*tái*.
 Foo.—*tái*. Amoy.—*tái*. Han.—*tái*.

Meaning:—Evil.

Order of Writing:—[一 夕 ; 𠂔 𠂔 𠂔 𠂔].

Directions and Remarks:—In the first form, a No. 1 ; then a short No. 4, commencing from the middle of the first stroke; next, about half-way down the No. 4, begin a short No. 1, turning without lifting the pen into a No. 4; and last of all the dot. In short, all but the first stroke form a No. 36.

In the second form it is only the top part of the character which differs much from the first form. In the second form of the character the short upright on the top is first made ; and then the short No. 1, starting nearly half-way down the short upright. The rest is again a No. 36, as in the first form of the character.

79 𠂔

Pronunciations:—Man.—*shū*. Can.—*shü*. Hak.—*shu*. Swa.—*su*.
 Foo.—*sü*. Amoy.—*su*. Han.—*su ; tsü*.

Meaning:—Weapons.

Order of Writing:—[𠂔 𠂔 𠂔].

Directions and Remarks:—The upper part is a half-size No. 16. The No. 4, forming its left hand side is drawn out a little more than if it were written alone. The lower half is the same as the lower half of No. 65.

80 毋

Pronunciations:—Man.—*wu ; kuan*. Can.—*mò*. Hak.—*mu*.
 Swa.—*bo*. Foo.—*u*. Amoy.—*bu*. Han.—*mu ; mung*.

Meaning:—Do not.

Order of Writing:—[𠂔 𠂔 𠂔 ; or 𠂔 𠂔 𠂔].

Directions and Remarks:—A short No. 2 running into a short No. 1, without lifting the pen ; then a No. 1, which turns into a sloping No. 6, cutting through the lower part of the character already formed ;

next a No. 1 whose two ends shall project beyond the two sides of the character already formed : and last of all the No. 4, beginning at the centre of the horizontal stroke, cutting through the centre of the middle line, but after that bending towards the left with its curve cutting the lowest horizontal line at about a third of its length from its start. With a few persons the second form of writing this character is adopted but the learner should not use this mode.

The Chinese rule about characters like this is, as follows:—‘ Although the body of these ought to be slightly aslant, yet they must be regular in the centre.’

81 比

Pronunciations:—Man.—*pi*. Can.—*péi*. Hak.—*pi*. Swa.—*pi*.
 Foo.—*pi*. Amoy.—*pi*. Han.—*pi*.

Meaning:—To compare.

Order of Writing:—[㇀ ㇁ ㇂].

Directions and Remarks:—Take the left hand side first, the short line sloping from the centre of the upright upwards; then the upright stroke with the kick up to the right; and finally the right hand side. These last two strokes form No. 21.

82 毛

Pronunciations:—Man.—*mao*. Can.—*mò*. Hak.—*mau*.
 Swa.—*moⁿ*. Foo.—*mo*. Amoy.—*mo*. Han.—*máu*.

Meaning:—Hair.

Order of Writing:—[㇃ ㇄ ㇅].

Directions and Remarks:—First the dash from right to left, nearly horizontal (a short No. 4); then No. 7, the lower stroke nearly full-sized and the upper stroke proportionately shorter; but both strokes slightly sloping up are the original form of the character. It is now thought to look better to write them without the slope, then the rest of the character like the second part of No. 10. This last stroke starts from the centre of the upper stroke. Regarding this character, the Chinese say:—‘ If the hooked line is in a horizontal position, it should be well rounded and extended.’

83 氏

Pronunciations:—Man.—*sh'ih*. Can.—*shí*. Hak.—*shí*. Swa.—*si*.
 Foo.—*se*. Amoy.—*si*. Han.—*sz*.

Meaning:—A family.

Order of Writing:—[一 ㇇ 一 ㇏].

Directions and Remarks:—A short nearly horizontal No. 4, as in No. 82; the second stroke as in the second stroke of No. 82 when writing, though it is different in the printed character; next a No. 1, somewhat short; and finally the sweep to the right with the kick-up.

84 气

Pronunciations:—Man.—*ch'í*. Can.—*hí*. Hak.—*hí*. Swa.—*k'í*.
 Foo.—*k'e*. Amoy.—*k'í*. Han.—*ch'í*.

Meaning:—Breath.

Order of Writing:—[一 ㇇ 一 ㇏].

Directions and Remarks:—A short No. 4; a small No. 1; and then the combination line and pot hook, which is the last.

85 水 ㇇ 水

Pronunciations:—Man.—*shuí*. Can.—*shuí*. Hak.—*shuí*. Swa.—*cui*.
 Foo.—*chwi*. Amoy.—*sui*. Han.—*sui*.

Meaning—Water.

Order of Writing:—[一 ㇇ ㇏ ; 一 ㇇ ㇏ ; 一 ㇇ ㇏].

Directions and Remarks:—The first form, a No. 6, first, a very short No. 1, turning into a short dash to the left (No. 4), which latter is also short, then the very short No. 4 on the right hand side and lastly, the fourth stroke like the second half of No. 9.

In the second form the dots in their order from top to bottom; the first and second should point in a slanting direction to the left and upwards. The second dot is not directly under the first (unless the shape of the character with which it is combined renders it necessary), but a little more to the

left hand. Notice also that the tail to the third dot reaches up as far as the first dot, unless the shape of the character with which it is combined renders it impossible to do so, when it may then only rise up to the level of the second dot.

The 丿 are always at the side of the character. The left hand side of the third form is somewhat differently formed, being formed with two strokes instead of one; the lower stroke being begun at its lower end.

86 火 灬

Pronunciations:—Man.—*huo*. Can.—*fo*. Hak.—*fo*. Swa.—*hwo*.
Foo.—*hwo*. Amoy.—*ho*. Han.—*huo*.

Meaning:—Fire.

Order of Writing:—[丿 ㇇ ㇈; or better for the beginner
㇉ ㇊ ㇋].

Directions and Remarks:—In the first form the dot is first made; after which, the first stroke of the character No. 9 is made; then a very short No. 4 to touch the middle part of the character; and lastly the last stroke of No. 9, begun from the point of junction of the last, but smaller, as some room must be left for the No. 4 above it. It is perhaps better in teaching one to write to make the two dots first; then a No. 9.

In the second form of the character, which is only used in combination, make the dots one after the other from left to right. The last one made slopes more to the left than the others.

87 爪 丮

Pronunciations:—Man.—*chao*. Can.—*cháu*. Hak.—*tsau*. Swa.—*jió*.
Foo.—*cha*. Amoy.—*jiáu*. Han.—*tsau*.

Meaning:—Claws.

Order of Writing:—[㇍ ㇎ ㇏; ㇐ ㇑ ㇒].

Directions and Remarks:—In the first form of the character there is written first a very short and nearly horizontal No. 4; again another No. 4, beginning at the point of the former and nearly upright, but short; next No. 2 starting from a point towards the centre of the top stroke; and lastly a stroke like the second part of No. 9, but very upright and starting from nearly the right hand end of the top stroke.

In the second form of the character the first stroke as in the first form; then the three dots in their order from left to right; the first and last of these leaning over towards the centre, and the centre dot upright.

88 父

Pronunciations:—Man.—*fu*. Can.—*fú*. Hak.—*fu*. Swa.—*pe*.
 Foo.—*ho*. Amoy.—*hu*. Han.—*fú*.

Meaning:—Father.

Order of Writing:—[丿 ㇇ ㇇ ㇇].

Directions and Remarks:—A very small shortened No. 4 ; a dot, *i.e.*, a No. 3 ; then a No. 4 ; and the last stroke as in No. 35. The upper part of the character is often made like a small No. 10. Note what the Chinese say about such characters:—‘ In such characters as have the sweep and ‘dash placed across each other, and attached to a part above, they must ‘be exactly in the middle.’

89 爻

Pronunciations:—Man.—*yao*. Can.—*ngáú*. Hak.—*ngái*.
 Swa.—*ngau*. Foo.—*ngau*. Amoy.—*ngau*.
 Han.—*hsiao*.

Meaning:—A blend. -

Order of Writing:—[㇇ ㇇ ㇇].

Directions and Remarks:—First a very short No. 4 ; then the stroke, an elongated No. 3, in the opposite direction to cross it. The lower part of this Radical the same as the lower part of the last Radical.

90 𠂇 ; writing form 𠂇

Pronunciations:—Man.—*ch'iang*. Can.—*ts'öng*. Hak.—*ts'ong*.
 Swa.—*chng*. Foo.—*peng*. Amoy.—*chiong*.
 Han.—*ch'iang*.

Meaning:—A couch.

Order of Writing:—[㇇ ㇇] ; also [㇇] ㇇ or in same order as first].

Directions and Remarks:—The square dot at the top ; and a half-sized No. 1, made without lifting the pen off the paper ; again a half-sized No. 1 ; followed by a half-sized No. 4 ; and finally a No. 2.

91 片; writing form 片

Pronunciations:—Man.—*p'ien*. Can.—*p'in*. Hak.—*p'en*.
 Swa.—*p'ien*. Foo.—*p'ien*. Amoy.—*p'ian*.
 Han.—*p'ien*.

Meaning:—A splinter.

Order of Writing:—[丿 一 丨].

Directions and Remarks:—A No. 4; then the short upright; after which a very short No. 1, shorter than the line below it; the rest of the character is made without lifting the pen.

92 牙; writing form 牙

Pronunciations:—Man.—*ya*. Can.—*ngá*. Hak.—*ngá*. Swa.—*ge*.
 Foo.—*nga*. Amoy.—*ga*. Han.—*yá*.

Meaning:—Teeth.

Order of Writing:—[一 丨 丿].

Directions and Remarks:—A shortish No. 1; then a minute No. 2, turning into a No. 1; after which a No. 6, starting from a point about two-thirds of the way along from the left hand end of the first stroke; and lastly a No. 4, starting from the point of intersection, or sometimes nearly so, of the second and third parts of the character.

93 牛

Pronunciations:—Man.—*niu*. Can.—*ngái*. Hak.—*nyú*. Swa.—*gu*.
 Foo.—*ngiu*. Amoy.—*giu*. Han.—*liu*.

Meaning:—A cow.

Order of Writing:—[丿 一 丨].

Directions and Remarks:—A very short No. 4; a No. 7; and a No. 2. The No. 4 must not pass below the second line.

94 犬 犳

Pronunciations:—Man.—*ch'uan*. Can.—*hün*. Hak.—*k'en*.
 Swa.—*kan*. Foo.—*k'eng*. Amoy.—*k'ian*.
 Han.—*ch'uen*.

Meaning:—A dog.

Order of Writing.—[大、ノ、ノ、ノ、ノ].

Directions and Remarks:—This character is a combination of Radicals Nos. 37 and 3, No. 3 being written last.

In the second form a No. 4; then another shorter and not projecting through to the right; and the rest of the character. This second form is only used in combination.

Radicals formed by FIVE STROKES of the pen.

95 ㄣ

Pronunciations:—Man.—*yüan*. Can.—*yün*. Hak.—*hyen*.
 Swa.—*hien*. Foo.—*hieng*. Amoy.—*hian*.
 Han.—*shuan*; *yuan*.

Meaning:—Sombre.

Order of Writing.—[' 一 ㄥ ㄥ].

Directions and Remarks:—First write a No. 8; then a No. 52, without ending in a dot, but through the lower part of it a straight line. The dot was originally in the character, but has been left out for two hundred years or more because the character formed part of the name of the Emperor Hong Héi. It is therefore written as above, with only 4 strokes, for the dot formed a fifth stroke.

96 玉 王

Pronunciations:—Man.—*yü*. Can.—*yuk*. Hak.—*nyuk*. Swa.—*gek*.
 Foo.—*ngük*. Amoy.—*giok*. Han.—*yü*; *yon*.

Meaning:—A gem.

Order of Writing.—[一 丨 丨 丨 丨].

Direction and Remarks:—The first line on the top; next the second, which is shorter than the top one; then the perpendicular, starting from the centre of the top line, and passing through the middle of the second;

then the lowest line, so drawn that the centre of it shall pass right over the end of the perpendicular; and lastly the dot. The lowest line is the longest of all; the second form is made in the same way; the only exceptions being the omission of the dot. It is only used in combination. In combination at the side of a character the lowest part is not written as a line but a stroke upwards towards the right.

97 瓜

Pronunciations:—Man.—*kua*. Can.—*kwá*. Hak.—*kwá*. Swa.—*kue*.
Foo.—*kwa*. Amoy.—*koa*. Han.—*kwa*.

Meaning:—A melon.

Order of Writing:—[ㄅ ㄨ ㄚ].

Directions and Remarks:—The first, second and fifth strokes are the same as the first, second and fourth strokes of No. 87; the centre of the character which is the third stroke is a No. 28, but rather elongated in height, so as to adapt it to the shape of the rest of the character.

98 瓦

Pronunciations:—Man.—*wa*. Can.—*ngá*. Hak.—*ngá*. Swa.—*hia*.
Foo.—*ngwa*. Amoy.—*oa*. Han.—*wá*.

Meaning:—Earthenware.

Order of Writing:—[ㄨ ㄛ ㄨ ㄨ].

Directions and Remarks:—A No. 1 on the top; then a No. 2, sloping; then the stroke upwards from left to right, in rapid writing this fill up and the No. 2 can be written without lifting the pen off the paper; next the stroke somewhat like No. 5; and finally the short line, or as it is generally written now, a dot in the centre.

99 甘

Pronunciations:—Man.—*kan*. Can.—*kám*. Hak.—*kam*. Swa.—*kam*.
Foo.—*kang*. Amoy.—*kam*. Han.—*kán*.

Meaning:—Sweet.

Order of Writing:—[一 丨 一].

Directions and Remarks:—No. 1; then No. 2 at the left hand; another at the right hand; after which the short line in the centre; and last of all the one at the bottom. Note that the transverse lines divide the character into equal thirds, and they should not be put nearer to each other than that.

The Chinese say:—‘That the lower horizontal line here should be a little prolonged, so as to support the end of the perpendicular one (on the right).’ This applies to the written character.

103 疋

Pronunciations:—Man.—*p'i*. Can.—*p'at*. Hak.—*p'it*. Swa.—*p'it*.
Foo.—*p'ek*. Amoy.—*p'it*. Han.—*p'i*.

Meaning:—A piece of clothes.

Order of Writing:—[一 | 一 丿 ㇇].

Directions and Remarks:—First the line with the dot at the end of it, as in the second stroke of No. 14; next a short No. 2, starting from the middle of No. 1; after which a half-sized No. 1, starting from the middle of the second stroke; and finally Radical No. 9, shortening the left hand stroke and prolonging the right hand one.

104 疒

Pronunciations:—Man.—*ni*. Can.—*nik*. Hak.—*nit*. Swa.—*ci*.
Foo.—*ch'ong*. Amoy.—*lek*. Han.—*ni*.

Meaning:—Disease.

Order of Writing:—[疒 ㇇].

Directions and Remarks:—Radical No. 8 to begin with; then about a fourth way of its length from its left hand end begin to write a No. 4, making it very upright; and finally the two dots (the upper one first), a No. 3, and then the lower one which is dashed up from left to right. A better way might be to write No. 8; then the two dots, and then the upright No. 4. This Radical is only used in combination.

105 疒

Pronunciations:—Man.—*po*. Can.—*p'it*. Hak.—*pat*. Swa.—*p'ut*.
Foo.—*pwak*. Amoy.—*poat*. Han.—*chueh*.

Meaning:—To straddle.

Order of Writing:—[㇇ ㇇ ㇇].

Directions and Remarks:—A minute No. 1 passing on into a No. 4 with one stroke of the pen; after which the dot on the left hand side; next the two dots on the right hand side in their natural order; and finally the stroke to the right, the same as the second stroke in No. 9. This Radical is only used in combination now.

106 白

Pronunciations:—Man.—*pai*. Can.—*pák*. Hak.—*p'ák*. Swa.—*pok*.
 Foo.—*pek*. Amoy.—*pek*. Han.—*pê*.

Meaning:—White.

Order of Writing:—[丿 冂].

Directions and Remarks—First a very short No. 4, only the size of a dot; the rest of the character is formed in the same way as No. 102, with the exception of the upright stroke in the centre, which is wanting in this character. The Chinese say of characters like this:—‘When the body of the character is short, the strokes of the pen must be full.’

107 皮

Pronunciations:—Man.—*p'í*. Can.—*p'íi*. Hak.—*p'í*. Swa.—*p'í*.
 Foo.—*p'í*. Amoy.—*p'í*. Han.—*p'í*.

Meaning:—Skin.

Order of Writing:—[丿 ㇇ ㇇ ㇇].

Directions and Remarks:—A No. 4; then the line with the hook at the end of it; next a very short No. 2, passing through the centre of the second stroke, so as to leave half of its own body above and half below; the remainder of the character is Radical No. 29. The Chinese say of characters like this:—‘When there are successive sweeps, they must not be made parallel like a set of teeth.’

108 皿

Pronunciations:—Man.—*min*. Can.—*ming*. Hak.—*men*.
 Swa.—*meng*. Foo.—*ming*. Amoy.—*ming*.
 Han.—*min*.

Meaning:—A dish.

Order of Writing:—[丨 ㇇ ㇇ ㇇].

Directions and Remarks:—First a short No. 2; then a short No. 1, passing into a short No. 2 without lifting the pen; then the two uprights in the centre in their natural order from left to right; and lastly the No. 1 at the bottom.

109 目 四

Pronunciations:—Man.—*mu*. Can.—*muk*. Hak.—*muk*. Swa.—*mak*.
 Foo.—*muk*. Amoy.—*muk*. Han.—*mung*.

Meaning:—The eye.

Order of Writing:—[丨] 一 一 一 ; 四] .

Directions and Remarks:—The sequence of the strokes in this character is the same as in No. 73 ; but there are two strokes in the centre instead of one, and all the cross strokes are so drawn at equal distances that they divide the character into three equal parts. The Chinese say of characters like this :—‘ When there are perpendicular lines on the right and left, that on the left must be limited and the right prolonged.’ The second form is only used in combination. The sequence of the strokes in the second form is the same as in No. 108.

110 矛

Pronunciations:—Man.—*mau*. Can.—*máú*. Hak.—*máú*.
 Swa.—*mauⁿ*. Foo.—*mau*. Amoy.—*mau*.
 Han.—*mau*.

Meaning:—A lance.

Order of Writing:—[丿 丶 → 丨 丿] .

Directions and Remarks:—The top part as in the top of No. 39, after which the dot ; next the line with a hook at the end of it ; then a No. 6 ; and finally a No. 4, but the No. 4, is sometimes (by a few only) written first and then the No. 6.

111 矢

Pronunciations:—Man.—*shih*. Can.—*ch'í*. Hak.—*shí*. Swa.—*si*.
 Foo.—*ch'í*. Amoy.—*si*. Han.—*sz*.

Meaning:—An arrow.

Order of Writing:—[丿 一 一 丿 丿] .

Directions and Remarks:—A very short No. 4, beginning a little above the top line and extending to the second line ; a short No. 1 forming the top line ; and the rest of the character is a No. 37. The Chinese say of characters like this :—‘ When the horizontal line is long, and the sweep short,

the dash on the right must not be used (but a dot should be placed in its stead).’ It will be, therefore, well for the learner to remember this in writing such characters, for in printing the dash is put as above and not the dot. This rule does not appear to be carried out always in practice.

112 石

Pronunciations:—Man.—*shih*. Can.—*shet*. Hak.—*shik*. Swa.—*chieh*.
Foo.—*sek*. Amoy.—*sek*. Han.—*z*.

Meaning:—A stone.

Order of Writing:—[一ノ口].

Directions and Remarks:—An under-sized No. 1, from the centre of the bottom of which starts a No. 4 ; the remainder of the character is the same as No. 30. Note that the second stroke touches the left hand upper corner of this latter part of the character.

113 示 示

Pronunciations:—Man.—*chi*. Can.—*shi*. Hak.—*shii*. Swa.—*si*.
Foo.—*se*. Amoy.—*si*. Han.—*sz*.

Meaning:—Spirits of the earth.

Order of Writing:—[二小 ; 一ノ一].

Directions of Remarks:—Composed of two other Radicals, Nos. 7 and 42, which see. Being in combination each of them is a little smaller than it would be if written alone. The second form is only used in combination. It would be better if the dash to the left were commenced a third of the way from the end of the line.

114 肉

Pronunciations:—Man.—*jou*. Can.—*yau*. Hak.—*yu*. Swa.—*jiu*.
Foo.—*niu*. Amoy.—*jiu*. Han.—*jou*.

Meaning:—To creep.

Order of Writing:—[冂ノ厶].

Directions and Remarks:—This is likewise composed of two Radicals, Nos. 13 and 28, and written in the order directed with regard to them. The remarks under the last as to size of the two parts also applies here.

115 禾

Pronunciations:—Man.—*ho*. Can.—*wo*. Hak.—*wo*. Swa.—*hua*.
 Foo.—*hwo*. Amoy.—*ho*. Han.—*ho*.

Meaning:—Grain.

Order of Writing:—[一木].

Directions and Remarks:—Composed again of two Radicals: a No. 4, nearly horizontal, and No. 75.

116 穴

Pronunciations:—Man.—*hsüeh*. Can.—*yüt*. Hak.—*hyet*. Swa.—*hwt*.
 Foo.—*hiék*. Amoy.—*hiat*. Han.—*hsueh*.

Meaning:—A cave.

Order of Writing:—[宀八].

Directions and Remarks:—Composed of two Radicals, Nos. 40 and 12, written in this order. The No. 40 is full sized; the No. 12 it will be noticed is not.

117 立

Pronunciations:—Man.—*li*. Can.—*láp*. Hak.—*lip*. Swa.—*lip*.
 Foo.—*lik*. Amoy.—*lip*. Han.—*li*.

Meaning:—To stand.

Order of Writing:—[亠 丨 一].

Directions and Remarks:—Begin at the top with Radical No. 8; then the two dots, the left hand one first; and lastly the No. 1 at the bottom. It will be noticed that in printing the two dots become too short uprights.

Radicals formed by SIX STROKES of the pen.

118 竹

Pronunciations:—Man.—*chü*. Cau.—*chuk*. Hak.—*tsuk*. Swa.—*ték*.
Foo.—*tëük*. Amoy.—*tiok*. Han.—*tsu*.

Meaning:—Bamboo.

Order of Writing:—[' -] ' -]].

Directions and Remarks:—Commence with a very short No. 4; after which a very short No. 1, beginning at about the middle of the No. 4; and the upright No. 2. The second half of the character is written in the same order, and is almost the same as the first half.

119 米

Pronunciations:—Man.—*mi*. Can.—*mai*. Hak.—*mi*. Swa.—*bi*.
Foo.—*mi*. Amoy.—*bi*. Han.—*mi*.

Meaning:—Rice.

Order of Writing:—[丩 木].

Directions and Remarks:—Formed of three Radicals: first a No. 3; then a very short No. 4; after which a No. 75, taking care to form the perpendicular of the last so that the top of it may come right in the middle between the two dots.

120 糸 糸

Pronunciations:—Man.—*ssü*. Can.—*sz*. Hak.—*s*. Swa.—*si*.
Foo.—*si*. Amoy.—*bek*. Han.—*sz*.

Meaning:—Silk.

Order of Writing:—[幺 小 ; 幺 彡].

Directions and Remarks:—Composed of two Radicals, Nos. 52 and 42, and written in this order, and both reduced in size: the upper part, say two-thirds size and the lower half-sized. The second form differs from the first in having three dots for its lower half instead of No. 42.

121 缶

Pronunciations:—Man.—*fou*. Can.—*fai*. Hak.—*fèi*. Swa.—*hui*.
 Foo.—*p'eu*. Amoy.—*ho*. Han.—*fau*.

Meaning:—Earthenware.

Order of Writing:—[丿 一 十 凵].

Directions and Remarks:—A short No. 4 ; then from about the centre of it a short No. 1 starts ; next a No. 24 ; and then the lower part of the character, which supports the rest of it is a small No. 17, for, though the lower line is the same length as in No. 17, the uprights are less than half of those in No. 17.

122 网 四 冗

Pronunciations:—Man.—*wang*. Can.—*mong*. Hak.—*myong*.
 Swa.—*mang*. Foo.—*wong*. Amoy.—*bong*.
 Han.—*wang*.

Meaning:—A net.

Order of Writing:—[冂 ㄨ ㄨ ； 丨 冂 丨 丨 一 ； 冂 凵].

Directions and Remarks:—In the first form, first make a No. 13 ; then the crosses inside, the left hand one first ; the stroke from left to right being first drawn.

The second form of the character is a No. 109 and written in the same way. It is only used in combination.

The third form is composed of the Radicals, Nos. 14 and 10, written in the order given.

123 羊

Pronunciations:—Man.—*yang*. Can.—*yöng*. Hak.—*yong*. Swa.—*ieⁿ*.
 Foo.—*yong*. Amoy.—*iong*. Han.—*yáng*.

Meaning:—A sheep.

Order of Writing:—[丷 一 一 丨].

Directions and Remarks:—The dot pointing upwards to the left hand, a No. 3 ; next the diminutive No. 4, the size of a dot ; after which the three lines in order, Nos. 1, from top to bottom, the shortest being the middle one and the longest the bottom one ; the top one being in length between the two ; finally the upright stroke, a No. 2, commencing from the under side and middle of the topmost line.

124 羽

Pronunciations:—Man.—*yü.* Can.—*yü.* Hak.—*yi.* Swa.—*u.*
 Foo.—*ü.* Amoy.—*u.* Han.—*yü.*

Meaning:—Feathers.

Order of Writing:—[㇇ ㇈ ㇉].

Directions and Remarks:—First a half length No. 1 turning into a No. 6; after which the two short Nos. 4, the top one first, the lower one being made a trifle longer than the upper one. The second half of the character is formed in the same way as the first half.

125 老

Pronunciations:—Man.—*láo.* Can.—*lò.* Hak.—*lai.* Swa.—*lau.*
 Foo.—*lò.* Amoy.—*lo.* Han.—*láu.*

Meaning—Aged.

Order of Writing:—[耂 匕].

Directions and Remarks:—Composed of three Radicals: No. 32, No. 4, and No. 21 written in this order. It is to be noted that the bottom line of 耂 is drawn out more to the right hand than it is when the character is written alone. Each of three Radicals, of which this Radical is composed, are made somewhat smaller than when written alone, so as to take up less space, being in combination. The Chinese say of this and similar characters:—‘Here the character 匕, “earth,” must be straight, not deflected; the perpendicular line corresponding with the left one in the part beneath.’

126 而

Pronunciations:—Man.—*érh.* Can.—*yi.* Hak.—*yi.* Swa.—*ju.*
 Foo.—*i.* Amoy.—*ji.* Han.—*uh.*

Meaning:—And.

Order of Writing:—[一 丿 丨 丨].

Directions and Remarks:—First a No. 1, usually in writing rather shorter than when written alone, and when so written, of course, also shorter than the lower part of the character is in width; next the short dash commencing from the middle of the under surface of the above line; after the Radical No. 13, about which two-thirds of its usual height; then the two upright strokes, the left one first, commencing opposite to where the dash from the top line ended.

127 耒

Pronunciations:—Man.—*lei*. Can.—*loi*. Hak.—*loi*. Swa.—*lui*.
 Foo.—*loi*. Amoy.—*joe*. Han.—*lei*.

Meaning:—A plough.

Order of Writing:—[一 二 八].

Directions and Remarks:—The short nearly horizontal line; next Radical No. 7, smaller of course than when written alone; next Radical No. 6 with its head projecting at the top; after which the short No 4 followed by the dash to the right.

128 耳

Pronunciations:—Man.—*êrh*. Can.—*yi*. Hak.—*nyi*. Swa.—*hi*.
 Foo.—*nyi*. Amoy.—*ji*. Han.—*uh*.

Meaning:—The ear.

Order of Writing:—[一 三].

Directions and Remarks:—No. 1 at the top shorter than when written alone; next the short No. 2, commencing on the under part and at about a fourth from the left hand end of the No. 1; followed by the two short strokes, joining the two sides of the character; then a line slanting upwards to the right a little bit; and finally the No. 2 at the side. The Chinese say of characters like this:—‘When the character is slender, its form must not be too short.’

129 聿

Pronunciations:—Man.—*yii*. Can.—*lut*. Hak.—*lut*. Swa.—*lut*.
 Foo.—*ilk*. Amoy.—*ut*. Han.—*lii*.

Meaning:—A pencil.

Order of Writing:—[三 二].

Directions and Remarks:—First the upper part of the character, which is something like No. 58, second form, and is written in the order in which the component parts of that character are written; the difference being that it is much smaller, and that the middle line is longer than the middle line in the first form of No. 58, projecting further at each end. It is also to be noted that the under line is shorter than in No. 58, not projecting beyond the small upright line at the right hand of that portion of the character as in the third form of No. 58; after this is written next write No. 7, but smaller than when written alone; the last stroke in the character is a No. 2. The Chinese say of characters like this:—‘When there are several horizontal lines, they ought to be diversified like scales and feathers, to prevent stiffness of appearance.’

130 肉月

Pronunciations:—Man.—*jou*. Can.—*yuk*. Hak.—*nyuk*. Swa.—*nek*.
 Foo.—*nük*. Amoy.—*jiok*. Han.—*ju*.

Meaning:—Flesh.

Order of Writing:—[冃スハ ; 冃]

Directions and Remarks:—In the first form of the character first make Radical No. 13; next a very small No. 11, so formed as to have the top over the top of No. 13, and the lower part of it within the No. 13; below this again make a very small No. 9.

The construction of the second form of the character is the same as in Radical No. 74, as well as the Order of Writing, but it will be noticed that in the middle of the character instead of two lines across there is a dot, a No. 3, and a flick up.

131 臣

Pronunciations:—Man.—*ch'ên*. Can.—*shan*. Hak.—*ts'in*.
 Swa.—*chin*. Foo.—*sing*. Amoy.—*sin*.
 Han.—*ts'ên*.

Meaning:—A minister of state.

Order of Writing:—[一' 一 一, 一]

Directions and Remarks:—The two lines at the top and bottom should project further to the right than the central portion of the character, especially should this be the case with the lower line. The 2nd and 5th strokes should touch the central portion of the character in its centre. The top of the last stroke may be a trifle higher than the top line. Of characters like this, the Chinese say:—'Here the left (perpendicular) may be long and the right (perpendicular) short.'

132 自

Pronunciations:—Man.—*tzu*. Can.—*tsz*. Hak.—*t'z*. Swa.—*cu*.
 Foo.—*chëü*. Amoy.—*chu*. Han.—*tsz*.

Meaning:—Self.

Order of Writing:—[' 丨] 一 一]

Directions and Remarks:—Composed of two Radicals, Nos. 4 and 109. The No. 4 should be commenced just above the middle of the No. 109, and, in writing, it looks better perhaps to project a little beyond the left hand side of it. The Chinese say of characters like this:—'When there are perpendicular lines on the right and left, that on the left must be limited and the right prolonged.'

133 至

Pronunciations:—Man.—*chih*. Can.—*chi*. Hak.—*ts'i*. Swa.—*ci*.
 Foo.—*che*. Amoy.—*chi*. Han.—*tsz*.

Meaning:—To reach.

Order of Writing:—[一 亠 土].

Directions and Remarks:—Composed of three Radicals as above, viz., Nos. 1, 28 and 32, written in the order as given. All the component parts are decreased, or lessened in size, when thus brought into combination.

134 臼

Pronunciations:—Man.—*chiu*. Can.—*k'au*. Hak.—*hyi*. Swa.—*k'u*.
 Foo.—*k'eu*. Amoy.—*chiu*. Han.—*chiu*.

Meaning:—A mortar.

Order of Writing:—[丿 | 冂 - 一].

Directions and Remarks:—The No. 4 should begin above the centre of the character. The top line across should be open as the middle line in the character is in fact there is no left hand side; there is only the No. 4, there being a small line on the right hand side which is the second stroke and runs into a No. 2, or No. 6; then the two short lines in the middle, the left one first, of course; and lastly the line at the bottom.

135 舌

Pronunciations:—Man.—*shê*. Can.—*shit*. Hak.—*shet*. Swa.—*ch*.
 Foo.—*siék*. Amoy.—*siat*. Han.—*sê*.

Meaning:—The tongue.

Order of Writing:—[一 十 口].

Directions and Remarks:—First a horizontal No. 4; then a No. 1; followed by a short No. 2; the second and third stroke may be considered to be a No. 24, and finally a No. 30.

136 舛

Pronunciations:—Man.—*ch'uan*. Can.—*ch'uin*. Hak.—*ts'on*.
 Swa.—*chun*. Foo.—*ch'wang*. Amoy.—*ch'un*.
 Han.—*ch'uai*.

Meaning:—Error.

Order of Writing:—[夕 - 一].

Directions and Remarks:—The left hand side first written is Radical No. 36. The right hand side it will be noticed is somewhat like Radical No. 93, but differently written, as the order of writing shows.

137 舟

Pronunciations:—Man.—*chou*. Can.—*chari*. Hak.—*tsu*.
 Swa.—*ciu*. Foo.—*chiu*. Amoy—*chiu*.
 Han.—*tsau*.

Meaning:—A boat.

Order of Writing:—[丿 ㇇ ㇇ 一 ㇇].

Directions and Remarks:—First a very minute No. 4, over the centre of the rest of the character, or a little to the left of the centre; then a nearly perpendicular No. 4; after which the stroke composed of a combination of a short No. 1 and a No. 6; then a No. 1 struck through the centre of the body of the character and projecting out at each side. About half of this No. 1 is within the rest of the character and the other half is outside, *i.e.*, about quarter, more or less, projects at each end; and finally the two Nos. 3; the upper one first of course.

138 艮

Pronunciations:—Man.—*kên*. Can.—*kan*. Hak.—*ken*. Swa.—*kun*.
 Foo.—*kaung*. Amoy.—*kun*. Han.—*kên*.

Meaning:—Perverse.

Order of Writing:—[㇇ 一 一 ㇇ ㇇].

Directions and Remarks:—Make the end of the last stroke project beyond the upper part of the character, so as to give a good base to the character.

139 色

Pronunciations:—Man.—*sé*. Can.—*shik*. Hak.—*shit*. Swa.—*sek*.
 Foo.—*saik*. Amoy.—*sek*. Han.—*sé*.

Meaning:—Colour.

Order of Writing:—[丿 ㇇ ㇇ 一 ㇇].

Directions and Remarks:—First the upper part of the character composed of first a very small No. 4; and then the composite stroke formed

141 虎

Pronunciations:—Man.—'hu. Can.—fù. Hak.—fù. Swa.—u.
 Foo.—hu. Amoy.—haw. Han.—hu.

Meaning:—A tiger.

Order of Writing:—[一 一 丿 七].

Directions and Remarks:—The lower part of the character is very much like Radical No. 21 and is written in the same way with the exception of the stroke from right to left, the second stroke not going through the other stroke in the Radical No. 21, whereas it passes through the sixth stroke in this present Radical.

142 虫

Pronunciations:—Man.—ch'ung. Can.—ch'ung. Hak.—ts'ung.
 Swa.—t'ang. Foo.—t'ung. Amoy.—t'iong.
 Han.—ts'ung.

Meaning:—Reptiles.

Order of Writing—[㇀] 一 丿].

Directions and Remarks:—The No. 30 ; which is first made as above, is the full width, but not the full depth ; next a No. 2 is made, which is not full length ; then the flick up ; and finally a No. 3.

The last three strokes are very much like No. 28, but No. 28 is only made with two strokes of the pen instead of with three as here.

143 血

Pronunciations:—Man.—hsieh. Can.—hüt. Hak.—hyet. Swa.—hueh.
 Foo.—hiék. Amoy.—hiat. Han.—hsüeh.

Meaning:—Blood.

Order of Writing:—[丿 血].

Directions and Remarks:—Make a small No. 4 ; and then write a No. 108 about two-thirds its size when standing alone. The No 4 is to be placed more to the left hand side of the character than to the right.

144 行

Pronunciations:—Man.—*hang*. Can.—*hang*. Hak.—*hang*.
 Swa.—*kia*ⁿ. Foo.—*heng*. Amoy.—*heng*.
 Han.—*hsin*.

Meaning:—To walk.

Order of Writing:—[彳 二] .

Directions and Remarks:—Composed of three Radicals as above, viz:—Nos. 60, 7, and 6. It is to be noted that Nos. 7 and 6 are to be written much smaller than when written alone. The Chinese say of this and similar characters:—‘Here the left perpendicular line may be short, and the right long.’

145 衣 衤

Pronunciations:—Man.—*yi*. Can.—*yi*. Hak.—*yi*. Swa.—*i*.
 Foo.—*i*. Amoy.—*i*. Han.—*i*.

Meaning:—Clothing

Order of Writing:—[亠 丩 ㇇ ; ㇇ ㇇] .

Directions and Remarks:—In the first form the top is Radical No. 8 ; after which comes a short No. 4 ; then the third stroke, composed of a very small No. 2, and a filip up at the end to the right ; then a very short No. 4 ; and finally the dash to the right. The first form is used both in combination and alone. In the former case it appears nearly always at the bottom of characters. The second form is only used in combination, and then appears at the left hand side of the character.

146 冃

Pronunciations:—Man.—*hi*. Can.—*a*. Hak.—*si*. Swa.—*ia*.
 Foo.—*sá*. Amoy.—*há*. Han.—*shá*.

Meaning:—To cover.

Order of Writing:—[一 冃 丨 丨] .

Directions and Remarks:—First the top line, a little shorter than when it is written alone, Radical No. 1 ; then a No. 13, about two-thirds size ; next the two uprights, left first (about one half of these strokes should be above the lower half of the character and one half within the lower part of the character) ; after which the short horizontal line joining the two lower ends of these upright strokes. In combination this character is written 冃.

Radicals formed by SEVEN STROKES of the Pen.

147 見

Pronunciations:—Man.—*chien*. Can.—*kin*. Hak.—*ken*. Swa.—*kiⁿ*
 Foo.—*kiéng*. Amoy.—*kian*. Han.—*chien*.

Meaning:—To see.

Order of Writing:—[目儿].

Directions and Remarks:—This is composed of Radicals Nos. 109 and 10 as above, both a little smaller than when written alone. The Chinese say of characters like this:—‘If the hooked line is in a horizontal position, it should be well rounded and extended.’

148 角

Pronunciations:—Man.—*chio*. Can.—*kok*. Hak.—*kok*. Swa.—*kak*.
 Foo.—*kauk*. Amoy.—*kak*. Han.—*ko*.

Meaning:—A horn.

Order of Writing:—[丿 冂 土].

Directions and Remarks:—The top the same as the top of No. 139, and the lower part the same as Radical No. 101, with the exception that the centre upright does not go down below the second cross line. The order of writing is as given above. Notice that in writing the middle short line in the body of the character does not touch the sides though in printing it is as above.

149 言

Pronunciations:—Man.—*yen*. Can.—*yin*. Hak.—*nyen*.
 Swa.—*ngan*. Foo.—*ngiong*. Amoy.—*gian*.
 Han.—*yen*.

Meaning:—Words.

Order of Writing:—[讠 一 一 口].

Directions and Remarks:—In the writing form of this character the top of the character is Radical No. 8; below it make two short Nos. 1, and below all a No. 30, small size.

In writing this character begins and ends with the Radicals No. 8 and No. 30 respectively; the two short lines of equal length coming in between the two. In printing the upper part of the character is composed of four lines, the top one shortest, the second one longest of all, and the other two as in the written form, as 言.

150 谷 谷

Pronunciations:—Man.—*ku*. Can.—*kuk*. Hak.—*kuk*. Swa.—*kok*.
Foo.—*kok*. Amoy.—*kok*. Han.—*ku*.

Meaning:—Valley.

Order of Writing:—[丷 人口; 丷 人口].

Directions and Remarks:—In writing the upper part of the character is formed as the second example given above, while in books it is as in the first form; the rest of the character is composed of diminutive Radicals (Nos. 9 and 30) as above. The Chinese say:—‘In characters embracing a part beneath, the right and left sides should correspond to each other.’

151 豆

Pronunciations:—Man.—*tau*. Can.—*tau*. Hak.—*t'ei*. Swa.—*tau*.
Foo.—*tau*. Amoy.—*to*. Han.—*tau*.

Meaning:—Beans.

Order of Writing:—[一 口 丿 一].

Directions and Remarks:—A small No. 1; then a small No. 30; after which the dot on the left hand side, No. 3; then a very diminutive No. 4; and ending as beginning with a No. 1, but this time the full size.

152 豕

Pronunciations:—Man.—*shih*. Can.—*ch'i*. Hak.—*ts'i*. Swa.—*si*.
 Foo.—*ch'i*. Amoy.—*taw*. Han.—*sz*.

Meaning:—Swine.

Order of Writing:—[㇇ ㇈ ㇉ ㇊ ㇋ ㇌].

Directions and Remarks:—Begin by writing Radical No. 1 ; then a small No. 4, commencing from the centre of the bottom of the No. 1 ; then the No. 6, bending its back a little ; after which two more Nos. 4, on the left hand side of the character and below the first one already made, and written in their natural order from top to bottom ; after which a very short No. 4, on the right hand side ; and last of all the stroke from left to right, taking a good full sweep.

153 豸

Pronunciations:—Man.—*chai*. Can.—*ch'i*. Hak.—*ts'i*. Swa.—*cai*.
 Foo.—*chai*. Amoy.—*chai*. Han.—*tsz*.

Meaning:—Reptiles.

Order of Writing:—[㇍ ㇎ ㇏ ㇐ ㇑].

Directions and Remarks:—This character is again made up principally of Nos. 4, there being no less than four in it. After the first one the two dots are made, the left one first, and after the second No. 4, the No. 6 is made, its back somewhat bent.

154 貝

Pronunciations:—Man.—*pei*. Cao.—*pui*. Hak.—*pui*. Swa.—*pue*.
 Foo.—*pwoi*. Amoy.—*poe*. Han.—*pai*.

Meaning:—Pearls.

Order of Writing:—[㇒ ㇓ ㇔].

Directions and Remarks:—This character is composed of Radical No. 109, and below it, first a very short No. 4, and then a No. 3. The Chinese say of characters like this :—‘ When the character is slender, its form must not be too short.’

155 赤

Pronunciations:—Man.—*ch'ih*. Can.—*ch'ik*. Hak.—*ts'ak*.
 Swa.—*chiah*. Foo.—*ch'ek*. Amoy.—*ch'ek*.
 Han.—*tsz*.

Meaning:—Flesh colour.

Order of Writing:—[𠂇 丿 ㇇ ㇏].

Directions and Remarks:—Begin with a Radical No. 32 ; then a No. 4, followed by a No. 6, a dot on the left hand side ; and last of all the No. 3, on the right hand side. The Chinese say :—‘ When there are dots on the two lower corners, one reclining on the right and the other on the left with its point elevated, their tops ought to converge towards the middle of the character, so as to give it a diversified appearance.’

156 走

Pronunciations:—Man.—*tsou*. Can.—*tsau*. Hak.—*tséi*. Swa.—*cau*.
 Foo.—*cheu*. Amoy.—*cho*. Han.—*tsau*.

Meaning:—To run.

Order of Writing:—[𠂇 丨 ㇇ ㇏].

Directions and Remarks:—First, as in the last one, begin with a Radical No. 32 ; the next stroke is a short No. 2, its top coming immediately below the middle upright stroke of the No. 32 ; then the very short line to the right ; the lower part of the character is a rather sprawled out No. 9. Notice that the left hand stroke is rather short ; it should just touch (or almost touch), and no more, the bottom line of the No. 32. The Chinese say of this and similar characters:—‘ Here the character *pu* 卜 “divination” must be straight, not deflected, extending from the middle of the upper part in a rectangular position.’

157 足

Pronunciations:—Man. — *tsu*. Can. — *tsuk*. Hak. — *tsyuk*.
 Swa. — *tsok*. Foo. — *cheu*. Amoy. — *chaw*.
 Han. — *tsu*.

Meaning:—The foot.

Order of Writing:—[口 卜 ㄩ].

Directions and Remarks:—With the exception of the top of this Radical being formed of a small No. 30, the rest of the Radical is like the last one. The same remarks as to the 卜 *puk*, 'divination,' apply as well to this character as to the last.

158 身

Pronunciations:—Man. — *shên*. Can. — *shan*. Hak. — *shin*.
 Swa. — *sin*. Foo. — *sing*. Amoy. — *sin*.
 Han. — *sên*.

Meaning:—The body.

Order of Writing:—[丿 丨] — — 丿].

Directions and Remarks:—A diminutive No. 4 is first written, and the rest of the character is so placed as to have it right over the centre of the character; then a short No. 2; after which a short No. 1, turning into a No. 6; two short Nos. 1 next, the upper one first; then the dash, or line, from left to right, closing up the centre of the character; and last of all the No. 4. The Chinese say of characters like this:—'When the character is slender, its form must not be too short.'

159 車

Pronunciations:—Man.—*ch'e*. Can.—*ku*. Hak.—*ki*. Swa.—*chia*.
 Foo.—*kü*. Amoy.—*ku*. Han.—*chü*.

Meaning:—A carriage.

Order of Writing:—[一 日 — 丨]].

Directions and Remarks:—Composed of two Nos. 1, a No. 73, and No. 2 written in the order as given above. The Chinese say:—'Here the perpendicular line should be tapering like a needle, otherwise the beauty is lost.'

160 幸

Pronunciations:—Man.—*hsin*. Can.—*san*. Hak.—*sin*. Swa.—*sin*.
 Foo.—*sing*. Amoy.—*sin*. Han.—*shin*.

Meaning:—Bitter.

Order of Writing:—[立平].

Directions and Remarks:—Composed of two Radicals, Nos. 117 and 24, slightly reduced in size.

161 辰

Pronunciations:—Man.—*ch'en*. Can.—*shan*. Hak.—*shin*. Swa.—*sin*.
 Foo.—*sing*. Amoy.—*sin*. Han.—*san*.

Meaning:—Time.

Order of Writing:—[フニレ'ㄣ].

Directions and Remarks:—A No. 4; then a No. 1; another rather short No. 1, another longer No. 1; then the upright with the fling up to the right; after which the short No. 4; and then the dash from left to right. The Chinese say:—'Characters of this form should be even at the foot.'

162 辵 辵

Pronunciations:—Man.—*ch'o*. Can.—*ch'ok*. Hak.—*ts'ok*. Swa.—*tsok*.
 Foo.—*ch'io*k. Amoy.—*ch'io*k. Han.—*tso*.

Meaning:—Motion.

Order of Writing:—[フフフ一'人; 彳、フ人].

Directions and Remarks:—This in its first form is composed of three nearly horizontal Nos. 4 written in the usual order, from top to bottom; the lower part of the Radical is the same as the lower half of Radical Nos. 156 and 157. The second form is only used in combination.

163 邑 卩

Pronunciations:—Man.—*yi*. Can.—*yap*. Hak.—*yip*. Swa.—*ip*.
 Foo.—*ek*. Amoy.—*ip*. Han.—*yi*.

Meaning:—A city.

Order of Writing:—[㇀ ㇁ ㇂ ㇃ ; ㇄] .

Directions and Remarks:—The mouth, Radical No. 30, at the top of the first form of this Radical must be a good deal smaller than when written alone; the rest of the Radical is the same as the lower part of No. 139, which see. The second form is only used in combination, and is always placed at the right hand side of the character; while No. 170, which is written in the same way, is invariably placed at the left of the character.

164 酉

Pronunciations:—Man.—*yu*. Can.—*yan*. Hak.—*yu*. Swa.—*iu*.
 Foo.—*iu*. Amoy.—*iu*. Han.—*yu*.

Meaning:—Spirits.

Order of Writing:—[㇀] ㇁ ㇂ ㇃ .

Directions and Remarks:—A short No. 1 at the top; from it a short No. 4 starts and goes down nearly perpendicularly; in unison with it another stroke, like the last stroke in No. 71, is made; so much for the upper part of the character; the next stroke is a No. 2, short, to form the left hand side of the centre of the character, (or these two strokes may be considered to be a No. 13); then a No. 1, turning into a No. 2; after which the horizontal line within the character; and the one to close up the bottom of it.

165 采

Pronunciations:—Man.—*p'ien*. Can.—*pin*. Hak.—*p'an*.
 Swa.—*pien*. Foo.—*pieng*. Amoy.—*pian*.
 Han.—*p'ien*.

Meaning:—To distinguish.

Order of Writing:—[㇀ ㇁ ㇂ ㇃] .

Directions and Remarks:—A No. 4 in both forms of the character commences it, and it is finished by a No. 75. In the first form the dot No. 3 is next made; and then the miniature No. 4.

166 里

Pronunciations:—Man.—*li*. Can.—*léi*. Hak.—*li*. Swa.—*li*.
 Foo.—*li*. Amoy.—*li*. Han.—*li*.

Meaning:—A mile.

Order of Writing:—[里].

Directions and Remarks:—Is composed of Radicals Nos. 73 and 32 as above, with this difference, that the upright stroke of the No. 32 commences at the under part of the middle of the top line of the No. 73, giving to the upper half of the character the look of the Radical No. 102.

Radicals formed by EIGHT STROKES of the pen.

167 金

Pronunciations:—Man.—*chin*. Can.—*kam*. Hak.—*kim*.
 Swa.—*kim*. Foo.—*king*. Amoy.—*kim*.
 Han.—*chin*.

Meaning:—Gold.

Order of Writing:—[金].

Directions and Remarks:—The top of the character is formed of the Radical No. 9; the rest of the character is very like Radical No. 96, but the dot in this case is transferred to the left hand side, and a diminutive No. 4 is put in its place. The Chinese say:—‘In a covering over the lower part of the character * * * the sweep and dash should be equal.’

168 長 長

Pronunciations:—Man.—*ch'ang*. Can.—*ch'ong*. Hak.—*ts'ong*.
 Swa.—*tng*. Foo.—*tiong*. Amoy.—*tiong*.
 Han.—*ts'ang*.

Meaning:—Long.

Order of Writing:—[一 一 一 一 一 一 一 一] .

Directions and Remarks:—In the first form the lower part of the character is the same as in No. 161. In the second form the lower part is the Radical No. 28. In both forms the upper part is identical. A short No. 2 is first made, then four Nos. 1, the lowest one full sized; after which the lower part of the first form is like the lower part of No. 161.

169 門

Pronunciations:—Man.—*mên*. Can.—*min*. Hak.—*min*.
 Swa.—*mng*. Foo.—*muong*. Amoy.—*bun*.
 Han.—*mên*.

Meaning:—A door.

Order of Writing:—[一 一 一 一 一 一 一 一] =] .

Directions and Remarks:—There are different ways given for writing this, but the above gives the eight strokes, which some at least of the other ways will not.

170 阜 阡

Pronunciations:—Man.—*fu*. Can.—*fai*. Hak.—*féi*. Swa.—*hu*.
 Foo.—*p'aiu*. Amoy.—*hu*. Han.—*fau*.

Meaning:—A mound.

Order of Writing:—[一 一 一 一 一 一 一 一] .

Directions and Remarks:—In the first form of the character a minute No. 4 right over the centre of the character; next a short No. 2; then the rest of the upper half of the top, which consists simply of the second and third strokes of Radical No. 30 repeated; after which the lower half, which is a No. 24. The second form of the character is the same as the second form of No. 163. The second form is only used in combination and then always appears on the left hand side of the characters with which it enters into combination.

171 隶

Pronunciations:—Man.—*tai*, Can.—*toi*. Hak.—*t'i*. Swa.—*tai*.
 Foo.—*tai*. Amoy.—*tai*. Han.—*tai*.

Meaning:—To extend to.

Order of Writing:—[㇏ | ㇏ ㇏ ㇏].

Directions and Remarks:—See the remarks about the beginning of No. 129; after making the top piece draw a No. 6; then a No. 8; after which the dash up from left to right; the diminutive No. 4 on the right hand side is the next stroke; and the last one is the sweep.

172 隹

Pronunciations:—Man.—*chui*. Can.—*chui*. Hak.—*tsui*. Swa.—*tsui*.
 Foo.—*chui*. Amoy.—*chui*. Han.—*chui*.

Meaning:—Fowls.

Order of Writing:—[㇏ ㇏ ㇏ ㇏].

Directions and Remarks:—A No. 9 combination form is first written; then a diminutive No. 4; after which three Nos. 1; then a No. 2; and last of all the No. 1 at the bottom.

173 雨

Pronunciations:—Man.—*yü*. Can.—*yü*. Hak.—*yi*. Swa.—*i*.
 Foo.—*ü*. Amoy.—*ü*. Han.—*yü*.

Meaning:—Rain.

Order of Writing:—[㇏ ㇏] > <].

Directions and Remarks:—First a No. 1; then a No. 13 rather squat in shape; after which a No. 2, beginning at the middle of the No. 1, and passing through the centre of the No. 13; after which the four Nos. 3 in their proper order, left hand first, and top before the bottom. The second dot, the lower left hand one, is often replaced in writing by a prolongation of the end of the lower left hand dot by a dash upwards from left to right which relieves somewhat the monotony of four precisely similar dots, and the third dot for the same reason is often a small No. 4.

174 青

Pronunciations:—Man.—*ch'ing*. Can.—*ts'ing*. Hak.—*ts'yang*.
 Swa.—*cheⁿ* Foo.—*ch'ing*. Amoy.—*ch'eng*.
 Han.—*ch'in*.

Meaning:—Green.

Order of Writing:—[十二] 卍] .

Directions and Remarks:—First a No. 24 then the two Nos. 1, the lower longer than the upper; a short No. 2; a short No. 1 turning into a short No. 6; then the minute No. 2; followed by the No. 1 below it. In writing, however, the last two strokes are always replaced by two short horizontal lines, nearly crossing from the left hand side to the right hand side.

175 非

Pronunciations:—Man.—*fei*. Can.—*fei*. Hak.—*fui*. Swa.—*hui*.
 Foo.—*hi*. Amoy.—*hui*. Han.—*fai*.

Meaning:—Not.

Order of Writing:—[) ≡] ≡] .

Directions and Remarks:—A nearly upright No. 4, then the three Nos. 1 written from top to bottom and equidistant from each other the last having more the nature of a dash from left to right; then the No. 2; and lastly the three short lines also in this order of top first, &c., the middle one shorter than the other two, and the lowest of all the least trifle longer than the highest. These three short horizontal lines start from the No. 2 and are equidistant from each other and exactly opposite the corresponding strokes on the other side of the character. The No. 2 and No. 4 should start from the same height above and reach to the same line below, though of necessity the left hand one, the No. 4, is longer than the No. 2, as it turns to the left.

Radicals formed with NINE STROKES of the Pen.

176 面

Pronunciations:—Man.—*mien*. Can.—*min*. Hak.—*men*. Swa.—*min*.
Foo.—*miéng*. Amoy.—*bian*. Han.—*mien*.

Meaning:—The face.

Order of Writing:—[一']]] = —].

Directions and Remarks:—This is a character that calls for care in its formation, as if symmetrically made its appearance is much improved. From left to right the body of the character should be divided into three equal divisions by the two upright lines; and again, the central division of the body of the character should be also divided into three equal divisions in its height by the two short cross lines.

177 革

Pronunciations:—Man.—*kê*. Can.—*kák*. Hak.—*ket*. Swa.—*kek*.
Foo.—*kaik*. Amoy.—*kek*. Han.—*kê*.

Meaning:—A hide.

Order of Writing:—[卩 — 口 +].

Directions and Remarks:—The third form of Radical No. 140 first, the two lower ends of the short uprights to be connected, however, with a short line; after which a No. 30, but only about a third of its height when alone; and finally a No. 24, the upright stroke of the latter must, however, reach up to the lower line in the top of the character.

178 韋

Pronunciations:—Man.—*wai*. Can.—*wai*. Hak.—*wui*. Swa.—*wi*.
Foo.—*wi*. Amoy.—*wi*. Han.—*wai*.

Meaning:—To oppose.

Order of Writing:—[一 ' 丿 — 口 牛].

Directions and Remarks:—A very short upright; then the angle; a short No. 1; after which Radicals Nos. 30 and 93.

179 非

Pronunciations:—Man.—*chiu*. Can.—*kaŭ*. Hak.—*kyŭ*. Swa.—*kiu*.
 Foo.—*kiu*. Amoy.—*kiu*. Han.—*chiu*.

Meaning:—Leeks.

Order of Writing:—[非 —].

Directions and Remarks:—Composed of Radicals Nos. 175 and 1. Notice, however, that the No. 4 is replaced by a No. 2 in Radical No. 175, there being no room to turn.

180 音

Pronunciations:—Man.—*yin*. Can.—*yam*. Hak.—*yim*. Swa.—*im*.
 Foo.—*ing*. Amoy.—*in*. Han.—*yin*.

Meaning:—A sound.

Order of Writing:—[立 日].

Directions and Remarks:—Composed of two Radicals, Nos. 117 and 73, each of course about half size.

181 頁

Pronunciations:—Man.—*yeh*. Can.—*yip*. Hak.—*ket*. Swa.—*hieh*.
 Foo.—*hiék*. Amoy.—*iap*. Han.—*ye*.

Meaning:—A leaf.

Order of Writing:—[一 丿 貝].

Directions and Remarks:—Composed of three Radicals, a No. 1, a very small No. 4, and No. 154, as above.

182 風

Pronunciations:—Man.—*fēng*. Can.—*fung*. Hak.—*fung*.
 Swa.—*huang*. Foo.—*hung*. Amoy.—*hong*.
 Han.—*fung*.

Meaning:—The wind.

Order of Writing:—[丿 ㇇ 虫].

Directions and Remarks:—A perpendicular No. 4; after which a stroke like the last stroke in No. 84, but larger. These form the outer part of the character; the inner part is composed of a short No. 4, nearly horizontal; after which No. 142. The Chinese say of characters like this:—‘The long hooked line in characters of this form ought to be bent and strong.’

183 飛

Pronunciations:—Man.—*fei*. Can.—*fēi*. Hak.—*fui*. Swa.—*hui*.
 Foo.—*hi*. Amoy.—*hui*. Han.—*fai*.

Meaning:—To fly.

Order of Writing:—[㇇ ㇇ ㇇ ㇇ ㇇ ㇇].

Directions and Remarks:—The first stroke is somewhat like the last stroke in No. 182; then a minute No. 4; after which a No. 3; next a short No. 4, nearly horizontal; then an upright one; after which a No. 2; and the last three strokes are the same as the first three. The Chinese say that:—‘The long hooked line in characters of this form ought to be bent and strong.’ The upright stroke in the middle is often written last instead of in the order given above.

184 食

Pronunciations:—Man.—*shih*. Can.—*shik*. Hak.—*shit*. Swa.—*tsiah*.
 Foo.—*sik*. Amoy.—*sit*. Han.—*sz*.

Meaning:—To eat.

Order of Writing:—[人 艮].

Directions and Remarks:—In writing a dot takes place of the short line under the top part of the character. This Radical is composed of three other Radicals—Nos. 9, or 3, (or No. 1 in printing) and 138, which see.

1 and a No. 6 united; after which the four dots in their order from left to right. The four dots are the same as the second form of No. 86. The Chinese say of this and similar characters:—'In characters of this form—resembling horses teeth, the point of the hook should shoot up towards the middle of the four dots.'

188 骨

Pronunciations:—Man. — *ku*. Can. — *kwat*. Hak. — *kwit*.
 Swa. — *kul*. Foo. — *kauk*. Amoy. — *kut*.
 Han. — *kü*.

Meaning:—Bones.

Order of Writing:—[冎 一 一 一 一] 二] .

Directions and Remarks:—This Radical is composed of a multiplicity of small strokes; care, of course, must be taken to form it symmetrically.

189 高

Pronunciations:—Man.—*kao*. Can.—*kò*. Hak.—*karí*. Swa.—*kau*.
 Foo.—*kó*. Amoy.—*ko*. Han.—*káu*.

Meaning:—High.

Order of Writing:—[一 口 冎 冎] .

Directions and Remarks:—First No. 8; then a stretched out No. 30; next a rather squat No. 13, enclosed in which is again another No. 30, but not quite so modified in its shape as the upper one, though still to some extent.

190 髟

Pronunciations:—Man. — *piao*. Can. — *piú*. Hak. — *pyari*.
 Swa. — *p'io*. Foo. — *pieu*. Amoy. — *piu*.
 Han. — *piáu*.

Meaning:—Long hair.

Order of Writing:—[髟 彡] .

Directions and Remarks:—Nos. 168 and 59, which see.

191 鬥

Pronunciations:—Man.—*tau*. Can.—*tau*. Hak.—*tau*. Swa.—*to*.
 Foo.—*tau*. Amoy.—*to*. Han.—*tau*.

Meaning:—To fight.

Order of Writing:—[鬥].

Directions and Remarks:—First the No. 2; then the three little strokes on the left hand side are made, beginning with the top one, one after the other; next the short stroke that runs down through the centre of them—these are like the second form of No. 96; after which the three little strokes on the right hand side of the word in the same order as the first three; then the little line running through the centre of them; and last of all the No. 6 to the right of them.

192 𤝵

Pronunciations:—Man.—*ch'ang*. Can.—*ch'öng*. Hak.—*ts'ong*.
 Swa.—*t'iang*. Foo.—*t'iong*. Amoy.—*t'iong*.
 Han.—*ts'ang*.

Meaning:—Sacrificial spirits.

Order of Writing:—[𤝵].

Directions and Remarks:—Start with a No. 17, inside of which next write the cross X, which is composed of a No. 4 and an elongated point, making the stroke from right to left before the one from left to right; after which put in the four dots in this order, viz.:—top, bottom, left, and right, or left, right, top, and bottom, and finish up with a very small No. 21.

193 鬲

Pronunciations:—Man.—*ko*; *li*. Can.—*lik*. Hak.—*kák*. Swa.—*kek*.
 Foo.—*kaik*. Amoy.—*kek*. Han.—*li*.

Meaning:—A tripod.

Order of Writing:—[鬲].

Directions and Remarks:—Begin with a No. 1 at the top; then a No. 30, full size, as far as width is concerned, but only half its usual height; after which a small No. 13; then the left dot before the right one; after which the horizontal line and then the perpendicular.

194 鬼

Pronunciations:—Man.—*kuei*. Can.—*kwai*. Hak.—*kwii*. Swa.—*kui*.
 Foo.—*kwi*. Amoy.—*kui*. Han.—*kwai*.

Meaning:—A demon.

Order of Writing:—[丿 田 凵].

Directions and Remarks:—A miniature No. 4, a mere ghost of one; then No. 102; a small and rather squat No. 10; and ending up with a very small No. 28, inside the right stroke of the No. 10.

Radicals formed by ELEVEN STROKES of the Pen.

195 魚

Pronunciations:—Man.—*yü*. Can.—*yü*. Hak.—*ng*. Swa.—*hu*.
 Foo.—*ngü*. Amoy.—*gu*. Han.—*yü*.

Meaning:—Fish.

Order of Writing:—[丿 田 凵 丶 丶 丶 丶].

Directions and Remarks:—A very small No. 4; next very small Nos. 1 and 4; after which No. 102; and then the four dots in order from left to right.

196 鳥

Pronunciations:—Man.—*niao*. Can.—*niai*. Hak.—*nyai*. Swa.—*nio*.
 Foo.—*neu*. Amoy.—*niau*. Han.—*niau*.

Meaning:—Birds.

Order of Writing:—[丿 | 冫 = 一 冫 丶 丶 丶 丶].

Directions and Remarks:—Take care that the symmetry of the character is not spoiled by any uncouth combination of the different parts of it.

197 鹵

Pronunciations:—Man.—*lu*. Can.—*lò*. Hak.—*lú*. Swa.—*lu*.
 Foo.—*lu*. Amoy.—*lo*. Han.—*lau*.

Meaning:—Salt.

Order of Writing:—[一 一 丨 冫 丿 丶 丶 一]

Directions and Remarks:—The centre of the lower part of the character is written in the same way as the similar part of 192.

198 鹿

Pronunciations:—Man.—*lu*. Can.—*luk*. Hak.—*luk*. Swa.—*lok*.
 Foo.—*liik*. Amoy.—*lok*. Han.—*lau*.

Meaning:—Deer.

Order of Writing:—[广 冫 比]

Directions and Remarks:—First a No. 53; and then the other strokes as above; ending up last of all with a very small No. 81.

199 麥

Pronunciations:—Man.—*mai*. Can.—*mak*. Hak.—*mak*. Swa.—*bek*.
 Foo.—*mek*. Amoy.—*bek*. Han.—*me*.

Meaning:—Wheat.

Order of Writing:—[一 丨 人 八 夂]

Directions and Remarks:—No. 1; then a short half-length No. 2; after which three of No. 9—left, right and below the perpendicular, those on the left and right being very small; then at the bottom of all a small No. 36.

203 黑

Pronunciations:—Man.—*hei*; *hê*. Can.—*hak*. Hak.—*het*.
Swa.—*hek*. Foo.—*haik*. Amoy.—*hek*.
Han.—*hê*.

Meaning:—Black.

Order of Writing:—[丨 冫 丿 一 丨 二 ㇀].

Directions and Remarks:—Care should be exercised in the construction of this character, so as to have it well proportioned in all parts.

204 黻

Pronunciations:—Man.—*chih*. Can.—*chi*. Hak.—*tsi*. Swa.—*tsi*.
Foo.—*chi*. Amoy.—*chi*. Han.—*tsz*.

Meaning:—To embroider.

Order of Writing:—[丨 丨 丿 一 冫 冫].

Directions and Remarks:—Do not begin with the dot first, but the two short uprights on the top which are minute Nos. 2; then the left hand dot; next the right hand short dash of dot-like appearance; then the horizontal line, No. 1; after which the two short strokes to the left and right under it, after which make a small No. 13; then a No. 2; and finally the two short strokes to the left and right.

Radicals formed by THIRTEEN STROKES of the pen.

205 黽

Pronunciations:—Man.—*meng*; *min*. Can.—*man*. Hak.—*men*.
Swa.—*mien*. Foo.—*ming*. Amoy.—*bin*.
Han.—*min*.

Meaning:—A toad.

Order of Writing:—[丨 丨 一 一 丨 丨 丨 丨].

Directions and Remarks:—It will be noticed that there are two ways of writing the above.

206 鼎

Pronunciations:—Man.—*ting*. Can.—*ting*. Hak.—*tin*. Swa.—*tiān*
 Foo.—*t'ing*. Amoy.—*teng*. Han.—*tin*.

Meaning:—A tripod.

Order of Writing:—[鼎]

Directions and Remarks:—Commence with a No. 109; and then proceed as above.

207 鼓

Pronunciations:—Man.—*ku*. Can.—*kwü*. Hak.—*ku*. Swa.—*ko*.
 Foo.—*ku*. Amoy.—*ko*. Han.—*kü*.

Meaning:—A drum.

Order of Writing:—[鼓]

Directions and Remarks:—First a small No. 33; then a No. 30, rather small and oblong in shape; next the two dots; then a No. 1; and lastly a No. 65 at the right hand side.

208 鼠

Pronunciations:—Man.—*shu*. Can.—*shü*. Hak.—*ts'u*. Swa.—*chau*.
 Foo.—*ch'ü*. Amoy.—*ch'u*. Han.—*shü*.

Meaning:—A rat.

Order of Writing:—[鼠]

Directions and Remarks:—No. 134 to begin with; then as above. The four interior dot-like things are really like those in 水, but of course very small.

Radicals formed by SIXTEEN STROKES of the Pen.

212 龍

Pronunciations:—Man.—*lung*. Can.—*lung*. Hak.—*lyung*.
Swa.—*leng*. Foo.—*lǐng*. Amoy.—*liang*.
Han.—*lung*.

Meaning:—A dragon.

Order of Writing:—[立月𠂔匕一].

Directions and Remarks:—Notice that the twelfth stroke is rather out of the ordinary; the three lines being made without lifting the pen.

213 龜

Pronunciations:—Man.—*kuei*. Can.—*kwai*. Hak.—*kwui*.
Swa.—*ku*. Foo.—*kwi*. Amoy.—*kui*.
Han.—*kwai*.

Meaning:—A tortoise.

Order of Writing:—[𠂔一·一][𠂔𠂔].

Directions and Remarks:—The Chinese say:—‘When the lines are numerous and close together, they should be evenly arranged.’

Radical formed by SEVENTEEN STROKES of the Pen.

214 龠

Pronunciations:—Man.—*yo*. Can.—*yök*. Hak.—*yok*. Swa.—*iok*.
Foo.—*yok*. Amoy.—*iok*. Han.—*yo*.

Meaning:—A flute.

Order of Writing:—[ノノ𠂔𠂔𠂔].

Directions and Remarks:—First a No. 9; then a very short No. 1 below it; after which three very small Nos. 30 in a line; then a No. 13 rather squat; next a No. 1; and finally two Nos. 2, rather short.

Excursus NO. 1.

Practical Use of a Chinese Dictionary.

The method of inspection of a character to resolve it into its Radical and number of Strokes is so intimately connected with a knowledge of the proper method of forming these Strokes, that no excuse is necessary for including in this work short directions for so finding characters in the Dictionary.

Chinese not being an alphabetical language, and consequently not having the easy and ready method of placing the words in their alphabetical order in the Dictionary, it follows that some other manner of arranging the words has had to be devised by the Chinese. A very good system has been hit upon by them, though not so convenient as the alphabetical one in use in European languages. It consists in arranging all the words under the present 214 Radicals. Having then decided upon the Radical or Key-word that the character is probably under, one is able to unlock the mysteries of the Dictionary. It is no longer a sealed book!

Most of the Chinese-English Dictionaries in use in China follow the arrangement most simple for the English student, which is that of having all the native words placed in an alphabetical order, according as their pronunciation is represented by an English spelling, and that is one reason (but only one amongst others) why each separate language (or dialects as they are often called¹) in China requires separate dictionaries. But it sometimes happens that the learner has not his teacher at hand to inform him of the pronunciation of the word, or words, he may want to look up, or it may possibly happen that his teacher may pronounce the word in a slightly different way from what the Dictionary gives as the pronunciation. The alphabetical arrangement of the pronunciation of the word fails as a guide to the word. Then it is that the learner will find the utility of the Index at the end of his Dictionary, where all the words appearing in the Dictionary are arranged under the Radicals with the English spelling (of the pronunciation), adopted by the compiler of the Dictionary, at the side of them. Having found the word under its Radical in this Index, he can then readily turn to the body of the book, and find the word he wants there by its spelling with English letters. When he is further advanced in Chinese he will find that the same system is in use in the native dictionaries, but in their case, instead of simply being arranged in this manner in an Index at the end of the work, the Dictionary itself is so arranged.

¹ See the Introduction to the author's "CANTONESE MADE EASY,"

The first requisite then is to decide upon the Radical that the character is placed under—an arrangement which is somewhat arbitrary at times. The difficulty to a beginner is to know which part of the character to take as the Radical, in the case of more than one Radical entering into the composition of the character, which is often the case. And this difficulty is increased, if he is not well acquainted with the Radicals. It is well to try and acquire a knowledge where the most common Radicals, at least, are to be found in the character. Some occupy an unvarying position, while others are found in different parts of the character. Excursus No. 2 is an attempt to assist the learner in this direction.

After having decided then upon the Radical under which probably the character searched for is to be found, the next step is, leaving the Radical out of the calculation, to count the number of Strokes in the rest of the character.

If the learner has gone through this book carefully, he need have but little difficulty in counting the number of Strokes, though sometimes one finds one's calculations differ a little from the Dictionary. Having now got ready to search for the character, the next thing is to turn up the Dictionary, or Index to the Dictionary, if it be an Chinese-English one arranged alphabetically; and here it is that a knowledge of the number of the different Radicals comes in useful. There are certain ones the numbers of which it is easy to remember, after a little practice, as they are common ones, and often referred to, and consequently their numbers fix themselves in one's memory. Those who have a talent for mnemonics will probably hit upon some expedients to fix some of the others in their memories; such for example as 手, *hand*, is No. 64, by remembering that the sum of 6 and 4 added together make 10, the number of fingers on the hands. To those who despise such adventitious aids to memory, it appears, of course, the height of absurdity to rely on such means, for in such cases what is one man's food is another's poison.

If the beginner remembers the pronunciation of the Radical in either Mandarin or Cantonese, or its meaning, then one of the three Indexes at the end of this book will assist him materially in finding the number of the Radical if he does not know it already.

Failing therefore the memory to prompt one as to the number of the Radical itself, or its pronunciation, or meaning, there is nothing left for it but to count the number of Strokes in the Radical, and then find the Radical, as these Key-words are arranged (one after the other, according to the number of their Strokes), in the list of the Radicals found in all Chinese-English dictionaries.

The Radical being found and its number, the next thing to do is to turn to the Index of characters arranged under their respective Radicals according to the number of Strokes in them (not counting the Strokes in the Radical however), the Radicals also coming in the same order in the Index as in the list of Radicals alone.

The number of Strokes having already been counted, the eye is run down the column of characters until the right number of Strokes is reached; the numbers being placed in figures at the side of the columns. The right number of Strokes having been come to, nothing now remains but to look carefully at each character until the one wanted is found. Sometimes, however, the search proves a failure. A careful counting again of the Strokes will, perhaps, lead to the discovery of a mistake having been made in counting, or the possibility of what has been considered as one Stroke turning out to be two, or *vice versâ*; in which case, the character must be hunted for again under the right number of Strokes. If, however, a careful and minute search over the neighbourhood of where it is likely to be turns out unsuccessful, then probably the character must be looked for under some other Radical, should another Radical be discoverable in it. Should it be well nigh impossible to discover what its Radical is, a reference to the List of Difficult Words, which appears in some dictionaries, will, perhaps, afford some assistance, as it may be found there.

There is, though, the possibility of the word either not being in the Dictionary, or the form being searched for may prove to be a contracted or unauthorised form for the character. Much time is often wasted in the search for Chinese characters, and this probably is one amongst many other reasons which combine to make the study of Chinese distasteful to many Europeans.

It may make the matter clearer to give a practical illustration or two of the foregoing directions:—Supposing the character that is required to be found by the learner is 古, *ancient*. Here it seems possible that either 十, *ten*, or 口, *mouth*, may be the Radical. Turning, therefore, to the list of characters in the Index under Radical No. 24, 十, *ten*, and counting the number of Strokes in the remaining portion of the character 口, *mouth*, to be three, the learner soon sees that it is not there. He will, therefore, turn to Radical No. 30, 口, *mouth*, and finding the remaining Strokes to be two, he finds the character 古, *ancient*, half way down the list of words with two Strokes under that Radical.

Or suppose again the character to be found is 降, *to descend*. Here the left hand side of the character looks a very promising side to select for the Radical; but there are two Radicals whose contracted forms are written in the same way; which is it? If the learner has paid any attention to the position the Radicals take when used in combination with other Radicals or Primitives (as the remaining portion of the character, not being the Radical of the word, is called), or if he turns to the List of Radicals in his Dictionary, he will either know, or find out, that if this contracted form is found on the right hand side of a word it is the Radical No. 163, 邑, *a city*; but if on the left hand side, it is the Radical No. 170, 阜, *a mound*. In this case it is found on the left hand side, so it is the latter; therefore it is to be found under

Radical No. 170. The next step is to count the numbers of Strokes of which the word is composed besides its Radical (*i.e.*, without counting the Strokes which compose the Radical). If he has worked carefully and steadily through this book he is not likely to fall into the mistake of making the number of Strokes out to be eight, as he might otherwise do, and lose thereby some time by looking amongst the Eight-Stroke words for it, only to be disappointed in his search ; but knowing how the Strokes are formed in Chinese words, he should make them out to be six ; and turning to the Six-Stroke words he will find it almost immediately.

As the student becomes familiar with the different simple characters (whether Radicals or Primitives), which combined together form the more complex characters, he ought to get into a rapid way of being able by simply looking at the character to quickly find out the number of strokes without laboriously counting them individually ; for instance, when he sees the word 口, *mouth*, in a character, he ought to know at once that there are three Strokes in it without counting.

There are words which seem somewhat of a puzzle to the beginner. Take for instance such a simple word as 天, *heaven ; the sky*. It would seem as if this must surely come under the Radical No. 7, 二, *two* ; but it is not there ; nor is it under Radical, (No. 9) 人, *man*. The two Strokes seem inseparable ; but these two Radicals having failed, it only remains to try some other Radical ; for it is neither a contracted form, nor an unauthorised character. It perhaps strikes the learner that as there is a Radical No. 1, 一, *one*, it may come under that ; but the search here turns out equally unsuccessful. This last idea may, however, have the good fortune to lead to another ; for as he has already divided the character into a 一, and the remaining strokes, and the 一 is not the Radical, it is possible the remaining Strokes may be, and, sure enough, on turning up the Radical No. 39, 大, *great*, it is almost seen at once.

It is not bad practice for the learner to occasionally spend a few minutes over the Index of his Chinese-English Dictionary, noting how the words are formed, and the position the Radicals take.

A glance over the List of Difficult Words found in some dictionaries may also fix a few of them in his memory, and thus save him some minutes at a future time : though it is meant more for the purpose of reference than study.

His teacher will probably be able to tell him what Radicals the words are under. As a rule, though, he will find him occasionally at fault ; but there is a pleasure, unless time is of the greatest consequence, in finding out things for oneself ; and one

is all the better able to do it when a sufficient amount of time and practice have been given to it. Besides the teacher is not always present; then one is thrown on one's own resources, and hard work it is if no attention has been paid to it before; for it is impossible to learn to do it quickly and well, unless a considerable amount of personal painstaking exertion has been previously expended in the search for characters. It is comparatively easy enough when one is familiar with it, and has a pretty good idea (the result of practice) of what Radical to look under for a word.

The directions given above have applied principally to the learner's Chinese-English Dictionary; for at the earlier stages of his progress it is a Dictionary prepared by a foreigner that he will use more than a purely native one. But the principle is the same in both classes of dictionaries.

In the native Dictionary a certain number of Radicals will be found in each thin volume of the work, more or less according to the number of words under each. It is a good plan to get the teacher to write the Radicals contained in each volume on the edge of it; so that as the book lies on the shelf, or desk, one can see at a glance the Radicals that are contained in each volume. In the case of the native Dictionary it is not an Index that is turned to, but the body of the book itself, which contains the words arranged under their respective Radicals in the order that they are to be found (according to the number of the Strokes) in the Index to a Chinese-English Dictionary.

Excursus NO. 2.

The position the Radicals are generally found in the Character.

No. 1. At the top, or bottom of the character, sometimes through the middle.

No. 2. Generally in the centre of the character.

No. 3. At the top, or middle.

No. 4. At the left-hand side, or at the top, when it is then lying almost flat.

No. 5. At the left, or forming the bottom, or middle, or rather in the last case the back bone of the character.

No. 6. The middle of the character.

No. 7. At the top of the character; also one line at the top, one at the bottom, and the rest of the character between them. To be found in one or two other positions as well.

No. 8. Always at the top of the character.

No. 9. The combination form is the more usual and this is always found on the left-hand side of the character. The other form occupies different positions: a very common one is at the top of the character, in fact it rarely occurs elsewhere.

No. 10. This always forms the bottom of the character with one or two exceptions.

No. 11. Occurs at the top, and middle of the character.

No. 12. This is generally found at the bottom of the character, but in two or three cases it is placed at the top.

No. 13. In about half the cases this either surrounds the rest of the character or takes the principal part of the character within it, but in the other instances it is to be found at the top, or bottom, sometimes apparently occupying a very insignificant position.

No. 14. Always at the top of the character.

No. 15. With one or two exceptions (when it is at the bottom) it is at the left-hand side of the character.

No. 16. Forming the principle part of the character, or surrounding it three times; at the bottom the same number of times; and at the right-hand side once.

No. 17. Always forming the bottom, or base, of the character.

No. 18. In the combination form this is always to be found on the right-hand side of the character. Most of the characters use the combination form; there are about twenty which do not. Nearly half of these latter have the radical at the right-hand side; most of the remainder have it at the bottom; the few others have it at the middle, or the top.

No. 19. In most cases this radical appears at the right-hand side of the character. In nearly forty this is the case; in about ten it is to be found at the bottom, and in two or three at the left-hand side.

No. 20. In all cases, but one or two, this takes the rest of the character under its cover.

No. 21. At the right-hand side; in one character at the top.

No. 22. This always takes the rest of the character inside it.

No. 23. This one does the same as the last.

No. 24. Mostly at the right-hand, or top; it occurs at the bottom in one or two characters.

No. 25. In all positions.

No. 26. Mostly at the left-hand side of the character, sometimes at the bottom.

No. 27. At the left-hand side, and the most of the character coming under it as well, but with one or two exceptions. Once at the bottom of the character.

No. 28. At the bottom, or top of the character.

No. 29. Generally at the bottom, or right-hand side.

No. 30. In all positions, though more often on the left-hand side.

No. 31. With one or two exceptions always surrounding the rest of the character.

No. 32. Nearly always to be found on the left-hand side, or the bottom of the character.

No. 33. Most often at the top, or left-hand side of the character.

No. 34. In the few characters in which it appears, it is at the top.

No. 35. At the bottom.

No. 36. In all positions.

No. 37. At the bottom, or top, or through the character.

No. 38. Mostly on the left-hand side of the character, though it also occurs at the bottom, and in one or two instances at the right-hand side as well.

No. 39. In all positions.

No. 40. Always at the top.

No. 41. Always at the right-hand, or bottom.

No. 42. Top, bottom, or right-hand side.

No. 43. Mostly at the left-hand side, though in a few instances at the bottom, and once at the right-hand side.

No. 44. To be found at the top of the character.

No. 45. At the bottom.

No. 46. At the top, bottom, or left-hand side.

No. 47. In the middle of the character, or the top, or in one character at the bottom.

No. 48. At the bottom, left, or through the character.

No. 49. At the bottom, once at the top.

No. 50. At the bottom, or left. In one or two instances at the right.

No. 51. Through the centre of the character, or to the right, or bottom.

No. 52. At the right, or top.

No. 53. Always at the right-hand side of the character.

No. 54. The same.

No. 55. At the bottom.

No. 56. At the right-hand side.

No. 57. Mostly at the left, but also at the bottom, and in the middle of the character.

No. 58. At the top, and sometimes at the bottom.

No. 59. Nearly always at the right.

No. 60. Always at the left-hand side.

No. 61. In the first form of the character, it almost always occurs at the bottom of the character, though there are several instances of its being found at the right-hand side, and in the middle of the character itself. In the second form of the character it always occurs on the left-hand side. It is curious that in a few characters both the first and second forms are found. There are only a few characters in which the third form is used and, when it appears, it is always at the bottom of the character.

No. 62. On the right-hand side, but in one or two cases at the top or bottom.

No. 63. Always at the left-hand side.

No. 64. This radical is mostly found in the combination form, and then it is always on the left-hand side. When the first form occurs, it is generally seen at the bottom of the character.

No. 65. In the few instances that it is used, it will be seen on the right-hand side.

No. 66. At the right hand side ; once or twice at the bottom.

No. 67. Four on the left, and one each at the top, bottom, and middle.

No. 68. Almost always at the right-hand side ; once or twice at the bottom.

No. 69. Almost always at the right-hand side.

No. 70. Nearly always on the left-hand side, but occasionally at the bottom.

No. 71. At the right-hand side.

No. 72. In all positions, not very often on the right.

No. 73. At the top, bottom, or middle.

No. 74. In all positions.

No. 75. Between four and five hundred characters have this Radical at the side ; some fifty or sixty have it at the bottom, not as many as twenty at the top, and several in the middle of the character.

No. 76. Always on the right-hand side.

No. 77. On the top, or bottom, or left.

No. 78. On the left-hand side.

No. 79. On the right-hand side.

No. 80. In different positions.

No. 81. In different positions.

No. 82. At the right, left, or bottom.

No. 83. In different positions.

No. 84. At the top.

No. 85. The first form is seldom employed compared with the use of the three dots, in fact it only occurs a few tens of times, and at the top, or bottom generally. The combination form occurs some six hundred, or more times, and is always to be found at the left-hand side.

No. 86. The four dots combination form occurs a little over twenty-five times, and than always at the bottom of the character. The other form is much more frequent, being used about 140 times, and of all these, nearly all are to be seen on the left-hand side, there only being about four to be found at the top, one, or so, in the middle, and one at the right-hand side.

No. 87. Mostly at the top; one on the left.

No. 88. In the few cases it is used at the top.

No. 89. On the left-hand side, or in the middle.

No. 90. Always on the left-hand side.

No. 91. Always on the left.

No. 92. Once on the left and once at the bottom.

No. 93. There are rather more than twice as many characters with the Radical appearing on the left-hand side than those with it at the bottom; the figures are thirty-six, and seventeen.

No. 94. The combination form is the one mostly used. It occurs in 110 instances, while the other is only to be found ten times, and two of these are at the top, six at the right-hand side, and two at the bottom.

No. 95. At the left-hand side mostly.

No. 96. Nearly always at the side, but appearing at the top four times, and at the bottom six times.

No. 97. At the left, right or middle.

No. 98. At the bottom of the character thirteen times, the rest of the times at the right-hand side.

No. 99. At the top, right, and bottom—each case once.

No. 100. At the right, left, and bottom.

No. 101. At the bottom of the character.

No. 102. Nearly thirty are to be found to the left-hand side, half (15) at the bottom, eleven at the top, and four in the middle.

No. 103. Two of the characters have this Radical at the left-hand side, and two at the bottom.

No. 104. As might be expected from the conformation of this Radical, it is always to be found at the top of the character.

No. 105. Always at the top.

No. 106. Fifteen characters have this Radical at the left-hand side, six at the top, and three at the bottom.

No. 107. In nearly all the characters of which this is a Radical, viz., seventeen, it appears at the right-hand side, in three characters it is to be found at the bottom,

and in only one at the side, and that the left.

No. 108. This is always at the bottom of the characters of which it forms a Radical.

No. 109. Out of the 154 characters in which it appears as a Radical 120 have it at the left-hand side, and twenty-two at the bottom, while the few remaining are either at the top, right-hand side, or middle.

No. 110. At the left-hand side, or top.

No. 111. With one exception at the left-hand side.

No. 112. The most of the characters under this Radical have it at the left-hand side, *i.e.*, 139, while seventeen are to be found with it at the bottom, one at the top, and one at the right-hand side.

No. 113. With the exception of eight characters in which this Radical appears at the bottom, it always is to be found at the left-hand side.

No. 114. At the bottom.

No. 115. In 120 characters this Radical is placed at the left-hand side, while eleven have it at the bottom, and one each at the middle, and right-hand side.

No. 116. Always at the top.

No. 117. In thirteen characters it appears at the left-hand side, in six at the top, and in two at the bottom.

No. 118. Invariably at the top.

No. 119. In most cases (60) it is to be seen at the left of the character of which it is the Radical, but in eleven it is to be found at the bottom, and in three at the top, and in two in the middle.

No. 120. In 259 characters it appears at the left-hand side: hence its name of *ku sz pin*. (See Ex. No. 3.) In twenty-six it is to be discovered at the bottom, and in three at the right-hand side, while in one it is seen in the middle of the character.

No. 121. Twelve times on the left-hand side, and seven times at the bottom.

No. 122. Always at the top and in both its forms.

No. 123. Eight times at the left, seven times at the top, twice at the bottom, and once in the middle.

No. 124. Pretty fairly distributed between different positions:—sixteen at the right-hand side, fourteen at the top, ten at the bottom, and seven at the left.

No. 125. Always at the top.

No. 126. On the left or the top, or the bottom.

No. 127. Always on the left-hand side.

No. 128. Twenty-six characters have this Radical on the left-hand side, nine on the bottom, and three on the top.

No. 129. On the right-hand side, the bottom, and the left.

No. 130. This Radical generally appears on the left-hand side, and in the contracted form. It is in only in a few cases that the original form of the character is used when the word is employed as a Radical, and then it is at the bottom

of the character. The contracted form is also used at the bottom of the character. It appears thirty-three times at the bottom, and four times at the right-hand side but on 221 occasions at the left-hand side.

No. 131. At the left-hand side, or middle.

No. 132. To be found at the top, or bottom.

No. 133. Once at the left-hand side, and once at the bottom.

No. 134. At the top, or bottom, and once at the left-hand side.

No. 135. This Radical is always on the left-hand side, except in one character.

No. 136. At the left-hand side, middle, or bottom.

No. 137. This is only once found at the bottom of a character, all the other times it is at the left-hand side.

No. 138. At the right-hand side.

No. 139. At the right-hand side.

No. 140. Invariably at the top of the character of which it is the Radical.

No. 141. Almost always at the top of the character.

No. 142. In 239, or 240, words it is at the left-hand side, in sixty-one at the bottom, and in two at the right-hand side and perhaps in one at the top.

No. 143. At the left-hand side, the bottom, or the top.

No. 144. In the twenty-three cases in which this is the Radical of a word it takes the rest of the character inside it.

No. 145. There are just on 200 characters in the dictionary of which this is the Radical, out of which 154 have it on the left-hand side, forty-one at the bottom, and four at the top.

No. 146. Always at the top.

No. 147. There are thirty-one characters under this Radical in the dictionary, out of which twenty-four have it on the right-hand side, five at the bottom, and two at the left.

No. 148. Fifteen have the Radical on the left, three at the bottom, and one at the right-hand side.

No. 149. Of the nearly 300 examples of the employment of this Radical, 292 have it on the left, three in the middle, and one at the right-hand side.

No. 150. On the right, and on the left.

No. 151. Nine have it at the bottom, and five at the left-hand side.

No. 152. At the left, the right, the bottom, and the middle, viz., 14, 6, 4, and 1 in these various positions respectively.

No. 153. Always at the left-hand side.

No. 154. This Radical appears forty-seven times at the bottom of the character, and forty-five at the left-hand side, and but once at the right.

No. 155. Always at the left-hand side.

No. 156. Always at the left-hand side.

No. 157. Over 200 (207) times at the left-hand side, and eleven times at the bottom.

No. 158. With one exception always at the left-hand side, once at the bottom.

No. 159. Forty-two occasions in which it is seen at the left-hand side, the other three times it is found at the top, bottom, and middle respectively.

No. 160. Ten times on the right-hand side, and twice at the bottom.

No. 161. Once at the top, and once at the bottom.

No. 162. Always at the left-hand side.

No. 163. Always at the right-hand side, except twice when it is to be found in its original form at the bottom. The other times the combination form is employed. Note that No. 170 is the converse of this.

No. 164. It is seen seventy-two times at the left-hand side, and five times at the bottom, once at the right, and once at the middle.

No. 165. Twice at the left, and once at the bottom.

No. 166. Three times at the bottom, and once at the left-hand side.

No. 167. It is found 255 times at the left-hand side, thirteen at the bottom and once in the middle of the character.

No. 168. At the left.

No. 169. Always enclosing the rest of the character between its two uprights.

No. 170. Use in its combination form and always at the right-hand side of the character, thus it is the converse of No. 163, and the two are easily distinguished.

No. 171. At the right-hand side.

No. 172. At the right, (20), bottom (10), top (5), and middle (2).

No. 173. Always at the top.

No. 174. Once at the right, and the rest of the times at the left-hand side.

No. 175. Once at the right, and the rest of the times at the bottom.

No. 176. Four have the Radical at the left, and one at the bottom.

No. 177. Seventy have it at the left-hand side, and four at the bottom.

No. 178. Always at the left-hand side.

No. 179. At the bottom of the character.

No. 180. Seven have it at the left-hand side, and one at the bottom.

No. 181. Always at the right-hand side.

No. 182. Twenty-four characters have the Radical at the left-hand side, and six at the right.

No. 183. At the bottom.

No. 184. At the left-hand side ninety-seven times, ten at the bottom, and twice at the right-hand side.

No. 185. At both right and left.

No. 186. With two exceptions always at the left-hand side.

No. 187. One hundred and twelve characters have this Radical at the left-hand side, eleven at the bottom, and four each at the right and top.

No. 188. Invariably at the left-hand side of the character.

No. 189. At the left.

No. 190. Always to be found at the top.

- No. 191. Enclosing the rest of the character.
- No. 192. At the bottom.
- No. 193. At the left-hand side, or bottom.
- No. 194. At the left fourteen, and four each at the bottom and right.
- No. 195. One hundred and thirty-eight at the left, twelve at the bottom, and two at the top.
- No. 196. One hundred and twenty-four have it at the right-hand side, thirty-seven at the bottom, thirteen at the left, and one at the top.
- No. 197. Eight at the left-hand side, and two at the top.
- No. 198. Twenty-five times at the top, four times at the left, and three times at the bottom.
- No. 199. With one exception always at the left-hand side.
- No. 200. With one exception always at the top, and then at the left-hand side.
- No. 201. With one exception always at the left-hand side, and then at the bottom.
- No. 202. With one exception always at the left-hand side, and at the bottom.
- No. 203. Twenty-five at the left, four at the bottom, and one in the middle.
- No. 204. At the left-hand side.
- No. 205. Always at the bottom.
- No. 206. At the bottom.
- No. 207. Eight at the top, and three at the bottom.
- No. 208. Always at the left-hand side.
- No. 209. With one exception always at the left.
- No. 210. At the top.
- No. 211. With one or two exceptions always at the left-hand.
- No. 212. Generally at the bottom, once at the top
- No. 213. At the top.
- No. 214. At the left.
-

Excursus No. 3.

Names given to some of the Radicals.

- No. 2. 一 企, *yat*, ⁵*k'ei*, a perpendicular.
- No. 3. 一 點, *yat*, ⁵*tim*, a dot.
- No. 4. 一 撇, *yat*, ⁵*p'it*, a dash.
- No. 6. 一 鉤, *yat*, ⁵*ngai*, a pot hook.
- No. 9. Combination form, 企人邊, ⁵*k'ei yan pin**; man standing at the side, 單企人, ⁵*tan k'ei yan**, single-standing man.
- No. 15. 兩點水, ⁵*lōng tim shui*, two dots of water.
- No. 32. Combination, 踢土邊, ⁵*te'k t'ò pin*, earth kicking at the side.
- No. 40. 寶蓋頭, 冪蓬頭, ⁵*po k'oi' t'ai**, a covering top (which rises in the centre) ⁵*lum p'ung t'ai*, a covering awning top.
- No. 59. 三撇, ⁵*sám p'it*, three strokes.
- No. 60. 雙企人, ⁵*shōng k'ei yan**, double man at the side.
- No. 61. The 1st combination form, 豎心邊, ⁵*shu' sum pin**, the heart at the side.
- No. 64. The combination form, 才手邊, ⁵*ts'oi shau pin**, the hand side (like the character) 挑手邊, ⁵*t'iu shau pin**, tick up hand side.
- No. 66. 昂文邊, ⁵*ngon man pin**, overturned main side.
- No. 85. 三點水, ⁵*sám tim shui*, three dots of water.
- No. 86. Combination form, 四點脚, ⁵*sz' tim shui*, four dotted feet.
- No. 93. Combination form, 牛特邊, ⁵*ngai tak pin**, ox at the side.
- No. 94. Combination form, 禮狗邊, ⁵*lai kai pin**, awry dog side.
- No. 96. Combination form, 玉王邊, ⁵*yuk wong pin**, yuk wong side.
- Nos. 113 and 145. As to 113.—The combination form which looks like No. 145, as well as the latter, are, 禮衣邊, ⁵*lai yi pin*, the side of *lai*, as it appears at the side of that character.
- No. 118 is known as, 竹枝頭, ⁵*chuk chi' t'ai*, bamboo branch head.
- No. 120 is 繞絲邊, ⁵*k'ui sz pin**, rolled up *sz* side.
- No. 140 is 草花頭, ⁵*ts'o fá' t'ai**, the ⁵*ts'o fá* head.
- No. 154. 具貝邊, ⁵*kui' pui' pin**, like the (character) *kui* side.
- No. 157. 路足邊, ⁵*lò' tsuk pin**, the Lo character *tsuk* side.
- No. 158. 打之繞, ⁵*tá chi' yiu* rolled up *yi* side.
- Nos. 163 and 170, 耳朶邊, ⁵*yi to pin**, ear at the side.
- No. 173. 雨雲頭, ⁵*yü wun t'ai*, raining cloud top.

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OTHER WORKS BY THE SAME AUTHOR.

CANTONESE MADE EASY, PART 1.

*A Book of Simple Sentences in the Cantonese Dialect with Free and Literal Translations
and Directions for the rendering of English Grammatical
Forms into Chinese,*

BY

J. DYER BALL, M.R.A.S., &C.

OF HIS MAJESTY'S CIVIL SERVICE, HONGKONG.

Price - - - - \$3.00

(Part 2 in the Press)

THIS BOOK HAS BEEN INTRODUCED INTO THE HONGKONG CIVIL SERVICE EXAMINATION SCHEME.

EXTRACTS FROM NOTICES OF THE ABOVE WORK.

Mr. Ball has conferred a great boon on all beginners in Cantonese Colloquial. The good books on the subject are scarce and out of print; the books that do exist are compilations of pretentious rubbish, full of English idioms repeated *ad nauseam*. We have had an opportunity of examining Mr. Ball's work and we most cordially recommend it. Unlike his previous work on Hakka, it gives the tones, the pronunciation according to Sir William Jones' system, and the Chinese character. * * * We can say that as far as our examination has extended it is worthy of Mr. Ball's reputation as a 'master of Cantonese Colloquial.'—*China Review*, Vol. XI, p. 258.

This little work, bound in a stout paper wrapper, will be found to supply a want long felt by students of Cantonese. In the excellently worded explanatory preface very great stress is laid upon the acquisition of correct tones. * * * * After these remarks on tones a few lines are devoted to the grammar of the Chinese language; then follows an explanation of the final particles, or finals, the remarks on the use of which appear to be very sensible. * * * * The preface is followed by an introduction of some five pages in length containing exercises in tones and a lengthy syllabary, or directions for pronouncing Chinese sounds when represented by Roman letters. Then follow the numerals, and a series of useful dialogues. * * * * In these dialogues a literal as well as free translation of the Chinese sentence is given. * * * * After the sentences comes a list of classifiers. * * * * Following the list of classifiers comes some original and really admirable work in the shape of cleverly written and exhaustive directions for rendering English grammatical forms into Chinese. * * * * We now come to the list of finals, or final particles, to the use of which the writer has evidently given very great attention, and we do not remember having previously seen anything like so exhaustive a list, or such sensible directions for the use of these finals. This is followed up by some final directions, and directions for the guidance of the beginner. * * * * In conclusion, we may say that Mr. Ball's work being the only one worth a second glance which is procurable, we strongly recommend it to students, not only beginners, but even somewhat advanced students, of Cantonese Colloquial.—*Daily Press*, 7th September, 1883.

We say without hesitation that his work far surpasses that of Dennys for example, in the matter of idiom, and that his command of words and his perception of delicate shades of meaning are much above the average of European attainment in Canton Colloquial. In these respects the volume before us makes a valuable addition to the existing aids to beginners; and might be found useful to some of the more 'venerable and learned sinologists.' * * * * Mr. Ball's Notes on classifiers and grammar will be found very valuable.—*China Mail*, 10th September, 1883.

In the work now before us, compiled and edited by Mr. J. Dyer Ball, M.R.A.S., etc., who, from his long experience amongst the Cantonese and from his long study of their language, is eminently fitted for the task which he has imposed upon himself, we find an almost unlimited variety in a comparatively small compass * * * wherewith the beginner may be guided. * * * Mr. Ball has endeavoured to give such expressive volubility to his work as far as his studies, learning, researches and long experience in China have enabled him to do. * * * * Of the work itself, taken as a whole, we can say that it is a most admirable compilation. * * * * For an advanced sinologue there are very many valuable hints given. * * * * We approve * * of Mr. Ball's basis of arrangement in the fifteen lessons, and really commend the book for an *advanced student*, to whom the work will prove in a number of ways a valuable addition towards the tending of the improvement in his mode of construing Chinese phrases and sentences in the Cantonese. * * * The work is got up in a neat form and is well printed.—*Hongkong Telegraph*, 12th September, 1883.

Now that the Franco-Chinese question is occupying so much public attention there will doubtless be many cadets, missionary students, and philologists turning their thoughts towards the East, and in some instances they will be anxious to know what are the languages chiefly spoken, and where reliable text-books may be obtained. I am glad to be able at this emergency to call the attention of such enquirers to a new work, by Mr. J. Dyer Ball, which has just been published in Hongkong under the title of *Cantonese Made Easy*. The dialect of Canton is the most important of South China; and as it contains fewer provincialisms than almost any other Chinese dialect, and employs the classical characters entirely in writing, the knowledge of this sub-language, so to speak, is indispensable to any one who intends taking a position in the East. Mr. J. Dyer Ball has rendered good service in his timely publication. Born in China, of European parentage, favoured with exceptional advantages for the acquisition of the dialects of China, having a natural gift for this particular work, and being employed in His Majesty's Civil Service as Interpreter for the Supreme Court, he has had every opportunity to gain an accurate knowledge of Cantonese. * * * The difficult questions relating to tones, classifiers, finals, &c., are treated with a masterly hand.—*Academy*, 12th January, 1884.

* * * For the sake of your readers in Oxford and elsewhere who may be studying philology, or preparing for cadetships and civil service in the East, I call attention to a new work on the Chinese language. The book is entitled *Cantonese Made Easy*, and has been prepared by Mr. J. Dyer Ball, M.R.A.S., Interpreter to the Supreme Court, Hongkong. Mr. Ball was born in China, and speaks the language like a native. He has spent his life chiefly in the East, and I can add my testimony to that of numerous reviewers respecting the excellency of his book.—*Bunbury Guardian*, 10th January, 1884.



EXTRACTS FROM NOTICES IN THE PRESS

OF THE SECOND EDITION

OF

CANTONESE MADE EASY.

WE have received a copy of the second edition of Mr. Dyer Ball's eminently useful work, "Cantonese Made Easy," just published. The new edition has been considerably enlarged. * * * "The entire book has been carefully revised, and numerous improvements and alterations suggested by experience and afterthought have been effected. The work as it stands affords an admirable means to the learner of acquiring a good knowledge of Cantonese Colloquial, and now that the task has been so much simplified by Mr. Ball's patient and laborious efforts, it is to be hoped a much larger number of those who intend to make their career here will apply themselves to the study of the vernacular, a knowledge of which, in every department of business, is of great advantage to the possessor."—*Hongkong Daily Press*, 19th January, 1888.

"Mr. Ball has evidently expended a vast deal of studious care, in connection with this compilation, and as a result, has placed before students of Chinese (especially beginners) an instruction book that is simply invaluable. The appendix contains some interesting particulars regarding Chinese grammar."—*Hongkong Telegraph*, 18th January, 1888.

"The work has been greatly enlarged, and it is now by far the most reliable introduction to the study of Cantonese that has yet been published. The principal enlargement is in the Grammatical portion of the book. The classifiers have been re-arranged into two tables; one giving the words to which this name strictly applies, and the other the words which have a somewhat similar use, but are not entitled to the name; while a better table of the Personal Pronouns has been drawn up, and important additions made to the idiomatic uses of verbs. The introductory part of the work has also been greatly enlarged. Mr. Ball * * * has re-cast and largely extended the tonic exercises. * * * To this introductory part there have also been added very useful exercises on long and short vowels and aspirated words. The sentence lessons have not been greatly enlarged, but several important improvements have been made. * * * At the end of the book there is a useful index to the grammatical part. This work of Mr. Ball's supplies a great need, and we have no doubt it will find its way into the hands of all learners of Cantonese."—*China Mail*, 18th January, 1888.

"The present revised and enlarged issue certainly leaves little to be desired. * * * Mr. Ball does not fail to acknowledge the assistance he has received from Dr. Chalmers, Mr. J. Stewart Lockhart, and others who have endeavoured to contribute their mite towards the perfection of this important dialect; and it seems only fair to him to admit that he has succeeded in extracting the utmost net result of their contributions, and has produced as precise and critical a manual as it is reasonably possible to expect. The leading feature in Mr. Ball's work is the conscientious exactitude with which he handles the knotty subject of tones. In the main, his chapters on this subject may be considered unexceptionable.

* * * Another strong point in Mr. Ball's new book is his list of final expetives. * * * Mr. Ball's changes of spelling are undoubtedly improvements in the majority of cases. * * * The tone exercises are excellent, and the student will notice many cases—e.g., *cha-ka-i*—where the tone is both radically changed and then specially modified in some particular senses. Mr. Ball rightly insists on the important distinction between the long and short vowels. * * * His separation of William's *sá* (thirty) into *sá-á* is very judicious, and undoubtedly correct. * * * The lessons are admirable, and great pains have been taken to mark distinctions. * * *

Mr. Ball wisely avoids all bookish expressions. * * * Mr. Ball's rules and exhortations are much to the point; and, if students endeavour to profit by the vast experience he has gained, they cannot fail to reap a proportionate reward. * * * The work deserves very high praise, is clearly and neatly printed, and considering the enormous number of tone marks used, betrays very little trace of inaccuracy. * * *

Mr. Ball is probably the most facile of educated European speakers of Cantonese; and, this being so, the novelties which he introduces can be accepted with complete trust; and they convey moreover a graceful compliment to those who have previously ventured to hint at what Mr. Ball has now, speaking ex cathedra, pronounced to be undoubted facts."—*China Review*, 1888.

"This work is the most reliable introduction to the study of Cantonese we have met with. * * * The * * * sentences * * * are all well chosen, and the grammatical part also contains many good phrases. Eleven tones are distinguished, which we think an advantage to the student. * * * The prominence attached to aspirated and non-aspirated words to long and short vowels, and to correct pronunciation in general, shows Mr. Ball's great carefulness and mastery over the spoken language. * * * All the phrases given are in idiomatic and concise language. * * *

We think Mr. Ball quite right in selecting the most perfect form available for his standard."—*Chinese Recorder and Missionary Journal*, April, 1888.

THE
CANTONESE-MADE-EASY VOCABULARY.

A Small Dictionary in English and Cantonese, containing only Words and Phrases used in the Spoken Language, with Classifiers indicated for each Noun, and Definitions of the Different Shades of Meaning, as well as Notes on the Different uses of Words where ambiguity might otherwise arise.

(New edition in the Press)

The work should be very useful to students of the Cantonese Dialect.—*China Mail*, 26th July, 1886.

Mr. J. Dyer Ball, author of 'Easy Sentences in the Hakka Dialect,' 'Cantonese Made Easy,' &c., has just issued a companion work to these useful publications to students of Chinese. * * * The words and phrases appear to have been most carefully collected and arranged, and we doubt not that this little dictionary will adequately fulfil the aims of the compiler.—*Hongkong Telegraph*, 27th July, 1886.

The author originally intended to attach the vocabulary to his work 'Cantonese Made Easy;' he has somewhat enlarged its scope, not confining it to words contained in those lessons alone, but giving an exhaustive list of different shades of the English meaning, to save the beginner from falling into mistakes to which he would otherwise be liable. The vocabulary seems to have been most carefully compiled, and it cannot fail to prove most useful to students, especially beginners.—*Hongkong Daily Press*, 29th July, 1886.

We may state that we have here a very neatly got up vocabulary of the most common terms which a beginner is likely to stand in need of. * * * The rendering of the terms selected appear to be given in good idiomatic colloquial style. * * * As the author gives, for the English words selected by him, the corresponding Chinese characters, together with their pronunciation and tones, the little book is sure to prove useful.—*China Review*, July and August, 1886.

This book will prove useful to persons desirous of learning the Cantonese dialect.—*Chinese Recorder and Missionary Journal*, November, 1886.

Here it will not be out of place to mention that everything possible is being done to lighten the labour of merchants, cadets, missionaries, and students, in their study of that difficult language, the Chinese. The author has just forwarded to us a copy of 'The Cantonese-Made-Easy Vocabulary' (printed in Hongkong, on sale at Messrs. Trübner and Co's, London, \$1), by J. Dyer Ball, Esq., M.R.A.S., &c. Mr. Ball is one of the most accomplished linguists in Hongkong; in consequence of which, we find him occupying the important post of Interpreter in the Supreme Court; and no more able pen could be found for the work of simplifying and popularising the Chinese tongue.

There are many people in England as well as abroad to whom Mr. Ball's work will be a boon. It gives first the English words in alphabetical order, then the Chinese equivalents, and finally a transliteration of the Chinese words, so that those who do not understand the characters may still be able to tell at a glance what is the Cantonese equivalent of the word before them. Thus the word *any* is stated to be an *adj.* and *adv.*, then follows the Chinese word, and finally its pronunciation—*mat*; so that *mat* is the Chinese equivalent of *any*; *yan* stands for *man*; *kin* is the verb *to call*, and so on. Numerous notes are added where there is any danger of the learner being misled by the ambiguity of terms, and altogether the book is a capital Vade-mecum for the young student.—*Retford and Gainsborough Times, Workshop and Newark Weekly News*, 24th December, 1886.

While dealing with China it will not be out of place to mention another work for which future learners of that curious language will be grateful. This is 'The Cantonese-Made-Easy Vocabulary,' by J. Dyer Ball, M.R.A.S. of H.M. Civil Service, Hongkong. The author is one of the best foreign speakers of Chinese we have ever had the good fortune to meet.

Born and brought up in the East, he can converse as readily in Cantonese as in English, and is consequently a most reliable authority on such critical points as *Tones* and *Classifiers*, which are the bugbears of every beginner in Chinese. The volume will also be valuable to the philologist,—even though he may know little or nothing of the Celestial tongue,—since every Chinese character is represented by the equivalent sound in English letters.—*English Paper*.

AN ENGLISH-CANTONESE POCKET VOCABULARY

BY

J. DYER BALL, M.R.A.S., &C.

(New edition in the Press)

NOTICES BY THE PRESS.

Mr. J. DYER BALL, the chief interpreter of the Supreme Court and the author of *Easy Sentences in the Hakka Dialect*, *Cantonese-Made-Easy*, and *The Cantonese-Made-Easy Vocabulary*, has just issued *An English-Chinese Vocabulary*. * * * * * It is meant * * * for the use of strangers, tourists, or even residents, who from want of time, are unable to master the intricacies of the language; but who, at the same time, feel a desire to pick up a few words, so as not to be in the position of deaf mutes when entirely surrounded by natives. Those who have any knowledge of the subject will readily appreciate Mr. BALL's object in compiling this limited vocabulary; the want for which has been felt, severely felt we might say, ever since the Colony was founded. To say the least of them, tonic marks are decidedly confusing unless they are seriously studied, and their entire absence from this vocabulary will alone prove a recommendation. Mr. BALL's book makes no pretensions to oust those vocabularies which are already in existence; it merely makes an attempt to supply a demand hitherto unprovided for. * * * * * It is sufficiently copious to enable any one to make himself or herself understood in the ordinary transactions of everyday life; and it is just possible that it may awaken a desire in some persons to know more of the language. Mr. BALL has very wisely issued the book at a low price, 75 cents a copy, and its merit and cheapness should ensure an extensive sale.—*China Mail*, 22nd September, 1886.

Mr. J. DYER BALL'S 'English-Cantonese Pocket Vocabulary' is quite a novelty in its way, and is the first publication we have seen in which some knowledge of Chinese is rendered possible without the use of Chinese characters. The sounds of the Chinese words in this little work are represented by English spelling, in exactly the same fashion adopted in many rudimentary treatises on the French and other foreign languages. * * * The plan adopted by Mr. DYER BALL is very simple, and we think an effective one. He wished to provide a method by which travellers and others, who may not consider the acquisition of Cantonese a game worth the candle,—without any very serious study,—can acquire a sufficient acquaintance with the vernacular to be understood if unhappily isolated amongst non-English speaking Chinese. Mr. BALL has done his work in his customary careful and painstaking fashion, and we imagine this little book will command a ready sale.—*Hongkong Telegraph*, 23rd September, 1886.

We have received a copy of another of those useful aids to the acquisition of the Chinese colloquial for which Mr. DYER BALL is becoming noted. This last work is entitled 'An English-Cantonese Pocket Vocabulary.' It contains common words and phrases, printed without the Chinese characters or tonic marks, and the sounds of the Chinese words are represented by an English spelling as far as practicable, while the author in his preface gives some very simple directions how to overcome the difficulties of pronunciation. The little book is not intended for those who intend to make a serious study of Chinese; it is intended to enable the English resident or tourist to pick up a sufficient vocabulary to make known his wishes or wants to the natives, and to understand something of what is going on around him when surrounded by Chinese. * * * The pamphlet will supply a want, and its study is likely to lead to further exploration in the same direction.—*Hongkong Daily Press*, 24th September, 1886.

The pamphlet is published for the benefit of tourists or residents who have no time to master the intricacies of the Cantonese dialect, and who are deterred from the task when they take up other books on the subject bristling with tonic and other diacritical marks. Mr. BALL'S labours therefore here, as in his other pamphlets, to make an intrinsically difficult subject easy. We think the book has its merits by its extreme simplicity and by the judicious selection of a stock of the most ordinary and popular words and phrases. The spelling * * * may prove handy enough for the purposes stated.—*China Review*, November and December, 1886.

EASY SENTENCES IN THE HAKKA DIALECT

(WITH A VOCABULARY).

Price - - - - - \$1.00.

Easy Sentences in the Hakka Dialect in the title of a small work just published by Mr. J. Dyer Ball, Interpreter of the Supreme Court of Hongkong. It is, for the most part (as the author says in the introduction) an adaptation of Giles' *Handbook of the Swatow Dialect*, and will prove as useful to those entering on the study of Hakka as Mr. Giles' book has proved in the case of the dialect spoken at Swatow. An extensive vocabulary is appended.—*Daily Press*, 23th October, 1881.

Mr. J. Dyer Ball, the efficient interpreter of Chinese in the Supreme Court here, has published a neat little Handbook entitled *Easy Sentences in the Hakka Dialect, with a Vocabulary*. The author has taken the *Handbook of the Swatow Dialect* (by Mr. H. A. Giles) as a basis, and indeed Mr. Ball freely acknowledges that the help he received from that little book in his study of the Swatow Dialect suggested the *brochure* now given to the public. Unlike most books of the kind, there are no Chinese characters given for the 'Easy Sentences,' the collection of phrases being Romanized Phonetically so as to give to the beginner the equivalent sounds in Chinese. The sentences given appear to be well arranged, and cover as much ground as is ever likely to be required by those desirous of attaining to a rough colloquial knowledge of Hakka. Mr. Ball frankly tells all others to go to a teacher; and, indeed, he strongly advises even the learner to go hand in hand with the teacher in his uphill work from the very beginning.—*China Mail*, 22nd October, 1881.

* * * A very handy little volume * * * In the preface to his useful pamphlet, Mr. Ball states that his work is for the most part a translation of Giles' *Handbook of the Swatow Dialect*. * * * Chinese is admittedly a difficult study to Europeans, but, as Mr. Ball states, there is no reason why with a little trouble, they should not pick up sufficient conversational knowledge so as to be able to understand what goes on about them as well as to make themselves understood. For this purpose Mr. Ball's compilation will answer every requirement. The sentences are judiciously arranged, and the method of conveying a correct method of pronunciation is apparently very clear and simple. The book is very well printed, and as it is published at a very low price, will no doubt obtain an extensive circulation. * * *—*Hongkong Telegraph*, 22nd October, 1881.

Easy Sentences in the Hakka Dialect, with a Vocabulary. Translated by J. Dyer Ball, Hongkong, 1881. This title indicates the character of the book. It contains 57 pages and fourteen chapters, besides the vocabulary. The subjects of the chapters are designated thus:—Lesson I. Domestic. II. to V. General. VI. Relationship. VII. Opposites. VIII. Monetary. IX., X. Commercial. XI. Medical. XII. Ecclesiastical. XIII. Nautical. XIV. Judicial. It thus contains a wide range of subjects. We cordially recommend it to all students of the Hakka Dialect. * * * *Chinese Recorder and Missionary Journal*, November and December, 1881.

NOTICES OF THE PRESS

ON

“HOW TO WRITE THE RADICALS.”

MR. J. DYER BALL has given another proof of his untiring energy in the field of Chinese language and literature in the tiny volume just published under the title of “How to Write the Radicals.” A glance at the pages of the work is sufficient to reveal the progressive method which the author has adopted. Radicals formed by one stroke of the pen constitute the initiatory chapter of the work, and are followed by successive methods of writing radicals up to those formed of fifteen strokes. An *Excursus* on the practical use of the Chinese Dictionary completes the work. We recommended it to the perusal of all students of the language of the Flowery Land.—*Hongkong Telegraph*, 13th October, 1888.

WE have to acknowledge receipt of a small work by MR. J. DYER BALL, entitled “How to Write the Radicals.” The little pamphlet, MR. BALL says, is an abridgment of a part of a large book. * * * * In the pamphlet just issued he simply gives the Radicals, with their pronunciation in Mandarin and Cantonese, and a dissection of each character into its component strokes, showing the order in which they are written or joined together. Thus, all the strokes of the 17-stroke radical, 龠 are laid out one by one in the order they are written. The work should not only enable the learner to count with considerable facility the number of strokes of which a character is composed, but aid him to pick out the Radical component of any given character. At the end of the work are several practical hints for the use of a Chinese Dictionary.—*China Mail*, 13th October, 1888.

WE have before us a small work entitled “How to Write the Radicals,” by MR. J. DYER BALL, the very able and efficient Interpreter of the Supreme Court of Hongkong * * * * We should say it would be found more or less useful to students at home—for Chinese is now to be found among the subjects required by several examining bodies there—also, to missionaries and others who were coming out to China with the intention of learning Chinese, and who might easily get up the radicals and their meanings *en route*. * * * * The radicals are the nearest Chinese equivalent to our Western alphabets. They are 214 in number, beginning with those formed with one stroke of the pen, and end with a character formed with seventeen strokes. In the little work under notice, each radical is carefully analysed; and once these analyses have been thoroughly mastered, the student cannot possibly fail to write the radicals correctly. * * * * The publishers, Messrs. KELLY & WALSH, have done their part of the work carefully and well; the paper is excellent, and the type clear and distinct.—*Daily Press*, 20th October, 1888.

太乙分天地三才上
下人江山千古秀花
木四時春王子去求
仙丹成上九天山中

省城聚賢堂藏板

方七日世上已千年
甲乙丙丁戊己庚辛
壬癸干子丑寅卯辰
巳午未申酉戌亥支

上大人孔乙巳化三千
七十士上大人孔乙巳
化三千七十士上大人
孔乙巳化三千七十士

聚賢堂藏板

上大人孔乙巳化三千
七十士上大人孔乙巳
化三千七十士上大人
孔乙巳化三千七十士

見人恭敬慈愛言語
嘔嘔人有疾病涕泣
分飲食至使人有功
當封印刊敝忍不能

劉仙航書

省城聚賢堂板

予此婦人之仁也雖
霸霸天下不居關中
都彭城背義帝之約
而以親愛王諸侯侯

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